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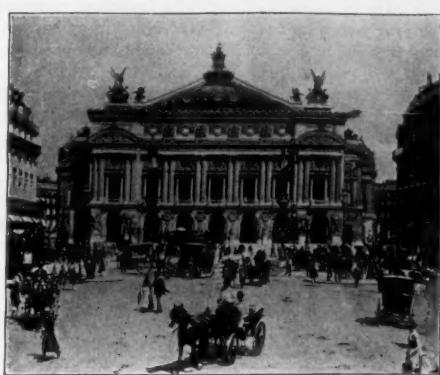
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PARIS. December 22, 1895.

It is not the actors in the world, but the thinkers who create movements.

THE OPÉRA COMIQUE DURING THE REVOLUTION.

(Continued.)

CHARITY and politics not succeeding in thwarting the art aims of the Opéra Comique in 1791, commerce was called to aid. Half a dozen amusement enterprises, rich in money, poor in art intention, sprang up all around and threatened to submerge the struggling vessel. But the enormous love of careful labor, with the intrinsic worth of the repertory, conquered, and the course was held.

The first Paul and Virginia music, by Kreutzer, was produced at that time, and thereby hangs an amusing incident showing the possibilities of the time in the direction of criticism.

It seems that one of the city papers had not given justice to the merits of the play as found by the public, and at the close of an excellent performance a copy of the offending journal was called for by the house, and borne by a tongs to the feet of the actresses, who immediately and with good will held it over the footlights, where it writhed and twisted, blackened, fell and was stamped upon amid the cries and hisses of the audience, a dainty little bit of lynch law worthy of imitation in latter days in lines not musical.

The death of the elder Mirabeau, a real public grief, caused the first interruption to steady work that year. The doors were closed and attention changed from classic to modern subject. Within twenty days two pieces appeared treating the memory of the "grand tribun"; one by a woman, who wrote, had received, studied and played in thirteen days, Mirabeau aux Champs Elysées; the other, l'Ombre de Mirabeau; both comedies.

In June a quiver of distant lightning shot through the muddy horizon. "Relâche" of two days on account of "the departure of the royal family;" scarcely opened, the doors were again closed on account of "the return of the royal family."

A curious dramatic trait of that time was the exchanging of theatres or union of the two companies, Opéra Comique and Comédie Française, on certain fête occasions or for the production of some remarkable piece. Thus it came to pass that all the first dramatic talent of France, singers and players, met on the stage of the Opéra Comique to produce Racine's Athalie, with choruses written by Gossec for this masterpiece.

The plays were all more or less marked by insurrection at this epoch, culminating in Le Chevalier de la Barre, representing the brutal treatment in the name of the Church of a lad who, it was said, had insulted the crucifix when under the influence of a ballroom intoxication. The subject was made a tongue of fire by Voltaire, and this bold piece was the outgrowth of the sentiment.

The theatre was closed a few days after the first representation, by the interment of Voltaire. It was opened to give a grand free spectacle as jubilee for the acceptance of the constitution by the king.

Another curious custom. Some years previous, and after a gratuitous performance which pleased the people immensely, a company of coalmen and fishwives marched in a body to the footlights, thanking and congratulating the actors, and, emboldened by the enthusiasm, mounted the stage and fell to dancing after the fashion over at the Comédie Française. It was permitted partly as a bit of picturesque piquancy, partly through prudence, and later on, when aristocratic timidity was born, the custom prevailed to the extent that boxes were reserved for this droll company, which they occupied till the end of the play, when they trooped upon the stage and danced with the actors.

On the occasion celebrating the king's complaisance, however, there were no boxes reserved for coalmen and fishwives, and there was no dancing after the play.

But the king and his whole family thought best to show themselves frequently thereafter in the "grande loge"; in the entrances the orchestra played all the music best cal-

culated to recement the broken feeling, and the people fell down and worshipped again.

And the nearsighted could not see but that everything was all right. They took no note of the sullen reverberations, the snapping flashes, the low laden clouds, heavy with the consequences of the past and the fate of the future, rolling steadily thereward.

Through the first half of the year the situation looked bright for the Opéra Comique. Released from the traditional tyranny of the Opéra, with its heavy exactions and haughty treatment, expenses were greatly reduced and receipts increased over the past year. The artists formed a society of partners, and things looked in a fair way toward steady prosperity.

But old debts, inefficient management, back payments multiplied works of patriotism and charity culminated in debt, general difficulty, and the borrowing of large sums that were but to bridge over into a year choked with disaster.

Rouget de Lisle was one of the first actors on the scene of 1792. Not as an actor, however, but as co-writer with Desprez of the words of an opéra comique in three acts, *Les Deux Couvents*, the music by Grétry. Mr. Arthur Pougin is perhaps the first historian to record the writing of this opera a few months before his immortal *Marseillaise*.

Among other plays of this epoch was *Charlotte et Werther*, a scenic adaptation in one act of the celebrated novel, music by Kreutzer. Morals were evidently good at this time, as a piece in one act by an infamous marquis was not allowed to proceed to the close; indeed so indignant were the people that they would not even stay to hear the second piece on for the same evening.

It seems that mid-April was a paschal holiday in France, rigidly ordered by the Church, on which theatrical representations were peremptorily forbidden. Something impelled the theatre directors at this particular paschal week to feel the absurdity of ecclesiastical dictation, and, instead of closing, referred to the commune of Paris to have the priestly law suppressed.

The letter of Manuel, procureur of the commune, addressed to the police direction, brave, logical, eloquent with the growing light, marked an era in the evolution of the nation's liberty. In it he said that the tragedies of Voltaire did more for the formation of the nation than the sermons of the Abbé Maury; that the city was never in greater danger than when deprived of honest pleasure; the people were delivered over by hypocrites to vice, idleness and crime, and that the right people to teach Rome that she was not to dictate to the earth were the theatre folk, who, instead of prowling around dark churches during *Ténèbres*, would represent to the friends of the constitution *The Death of Cesar!*

Talk about evolution! One has to realize the force of tradition first. For the first time in the history of the Christian epoch in France the theatres remained open during the Holy Week of 1792.

The death of Favart, the Dumas of his time, who had contributed dramatic works of all kinds for over half a century, threw a shadow over the Opéra Comique, which remained Salle Favart through no other official decree than that of this man's influence. Other losses were the great comedian Clairval, by reason of age, and of Madame Dugazon, the first prima donna of the age, who was persecuted by the Jacobins for having shown marked attention to the queen while playing on the stage, and who was obliged to resign for several years.

Alayrac's Romeo and Juliet was the last thing played in July before a proclamation of "danger de la patrie" and the establishment of an enrollment camp before the doors. When the agitation of the crowds and beating of drums proved too strong for the art work of the lyric academy it was obliged, after a few futile efforts of change of hours, to let the band proceed alone. The young art ship was in the very teeth of the coming storm.

The following sobbing record speaks louder than any other form of words:

August 10—General revolt in Paris; the king suspended from power; closing of all theatres.

(Silence for six days! A wordless wrestle between forces past and future!)

August 17—Performance for the benefit of widows, orphans and wounded in defense of the country.

August 25—Les trois Sultanes.

September 2—Performance announced. Tocsin sounded; notices torn down; doors closed for fifteen days.

September 17—Performance for benefit of relatives of citizens away in defense of the country.

September 18 and 19—Closed on account of agitations.

September 20—Performance for benefit of volunteers.

October 6—Benefit for wives of citizens away in defense of the country.

October 13—Benefit for citizens of Lille who were suffering from the siege.

Music by Grétry, Kreutzer, Trial and Solié, and even the début of an artist of unusual talent, filled the days leading to a memorable one, when the ci-devant king's passage from convention to temple kept all the people in the streets watching the procession, and another "re-

lâche" occurred. The interim to new year was punctuated by "offerings," and the climax of the year's misfortune was reached by the theft of a considerable sum from the cash box of the theatre one night in late December.

In March of the following year the disturbed waters settled into the huge waves of the Terror régime. Stroke after stroke fell the various fateful blows upon the nation, and the brave little ship of lyric drama wrestled bravely. On the evening of the 8th, in the middle of an act, orders came to shut the doors at once and for good. After three days again they were giving a performance for the suffering, and on the 16th the first *Barber of Seville*, written by Paisiello, was given in Paris.

As may be imagined, the operas of this time were strongly tinted with the events—not the feeling, but the events of the time—not one of which has remained. On May 31 the entire city was in revolt. Next day but part of the piece was played, and after this it was just like trying to eat dinner in the cabin of a vessel in the midst of a gale. The persistence with which doors were opened and plays attempted at such a time is one of the most remarkable features of the crisis.

The principal actors becoming involved in the national patriotism (not politics), another source of derangement ensued. The *Marseillaise* became the song of the hour. It was sung on every stage every night, and Grétry, writing to Rouget de Lisle, tells him that the reason it is sung so well upon the streets is that it has been learned by the people, as audiences, from first-class artists.

The pieces became wholly political or revolutionary. In August free plays were given "for and by the people," that is to say, allowed by the people for their own pleasure; and a note in the cashier's book in September records payment of a certain sum for the inscription on the front of the Opéra Comique: "Equality, Fraternity, Unity, Indivisibility of the Republic or Death."

Indicating to what extent recoil may take place in mentality, the greatest difficulty arose in the endeavor to substitute the democratic words "citoyen" and "citoyenne" for the too monarchial titles "monsieur" and "madame." "Messieurs," began an actor in announcing the illness of one of his comrades.

"There are no 'messieurs,' say 'citoyens,'" cried a voice in the crowd.

"Citoyens," continued the speaker, "Mademoiselle J—"

"There are no mademoiselles," grumbled a voice; "say 'citoyenne.'"

"Citoyens, the citizen Jenny being, sick cannot play, and Madame Chevalier—"

"There are no madames!" shrilled another voice; "it's 'citoyenne.'"

"But, my God, citizen!" cried the speaker, irritated, "what are we to do? If we say *Citoyenne Jenny* and *Citoyenne Chevalier*, how are we to tell which one is married?"

The convention seems to have taken sole charge of the places of amusement this year—programs, houses, finances, order, all were placed under surveillance of agents, and the committees of public safety and commission of public instruction arose out of the chaos.

The powers were severe, but they were born of severe parentage; they meant well for the country as they saw, and incited the theatres to be schools of morals and decency, governed by order and wisdom. But the avenues back to fallen courts were closely watched, and danger menaced the most innocent. Comedians, directors, singers and actors, and even good composers and writers, fell in masses during this frightful period of recoil, which was almost as bad as the age of excess which preceded it. Next to the court and the aristocracy, the new power seemed to feel a special vengeance against the theatre and all connected with it, and no one at this date can realize the annoyances, distresses, troubles, not to speak of dangers and deaths, to which our poor artists were subject through the anti-climax of the French Revolution, and the unfortunate Opéra Comique got its share.

(Finished next week.)

THE NINTH SYMPHONY.

Berlioz, in speaking of this hieroglyphic chef d'œuvre, says that the recitative instrumental is the bridge thrown between orchestra and chorus over which the instruments pass to the voices. On meeting, the treaty of alliance is put into the mouth of a coryphée:

"Friends, more of such chords as those, but let us have songs more agreeable, more full of joy!"

The same phrase pronounced by chorus, then by orchestra, takes the form of an oath of good faith. Left then free to choose the texts of his choral composition, Beethoven chose the Schiller poem, giving to it the thousand shades of color which poetry alone could never possess, and increasing to the end, like the breaking of day, in pomp, grandeur and éclat.

Speaking of the *Adagio Cantabile* he says: "The principle of unity is so little observed that one finds two distinct compositions in place of one. To the first air in B flat, in

rhythm of four, succeeds a wholly different one in D major, triple time; the first theme, slightly altered in the first violins, changes subtly to G major and triple time, and thus establishes itself, never once thereafter allowing the other to submerge it.

"So great, so supreme, is the beauty of the melodies, so wonderful the variety, charm, power and grace of the work done that it rivals that of the greatest poet who ever lived, and if the law of unities is broken so much the worse—for the law!"

Voilà! the gospel of all law, in music or out of it! Law, the fashion plate of the good, the true, the beautiful, remains law till superseded by a higher good, a bigger truth, a greater beauty. Tradition is but an index finger, and development is an extension ladder, not a stumpy set of "steps."

When the heart of divine force speaks directly to the heart of humanity through the pen of a composer, what matters it, I want to know, whether a former fashion of rhetoric is observed or not? Inspiration makes no mistakes. A new law is founded.

This only in case of real inspiration, however. When a mere practicier lets go of law a nice mess he makes of it!

For example, in a certain Birth of Venus of modern trend everything is observed in the composition; "unity, peace and concord" are incontestably established. Grammar, syntax and prosody are unimpeachable. But the work as a whole is a mosaic of nice and curious effects. There is nothing left untried in the realm of music language, and there seems to be color and material enough splashed about to make twenty Ninth symphonies. But the subject!

Where is the subject? One of the few cardinal subjects of the universe, the development of beauty out of the chaos of force, its power over the entire movement of the whole earth, its triumphs over all other created things. Where were these overpowering outlines in the mass of heterogeneous, correctly planned harmonies, that might as well be expressing the taking of a city, the burial of a person, a hunt through a forest, an exposition or a drive through the Bois?

Where would such a composition be without the "laws"?

In the last symphony not only the birth of beauty, but all the other cardinal principles of human thought are present. It is as if one, led aside from life, saw pass in review through his soul all life's experience—love, passion, death, sacrifice, religion, hope, courage, resignation, faith, are all there.

How is it possible for such an interlaced mass of musical expression to stand out in forms, lines, outlines, shapes, so clear, so simple, so unmixed, so distinct? How is it possible for sound to speak that way? Thought could not be more palpable were one thinking back into this life out of a new existence. Not a waste phrase, not a dead space, not a sleeping measure, not a spot where attention was left to choose its own way. Voilà, music that is music! Voilà, the difference between trying to write something and trying to express something. Voilà, the difference between apparent effort without effect and effect without apparent effort! Voilà, a law that supersedes tradition, for

A greater than John the Baptist is here.

In a study on Wagner by M. Imbert, the latter explains the astonishing variety in Beethoven's symphony and chamber music by the fact that he knew how to place episodic or subsidiary ideas between the mother ideas, thus producing a certain effect of related thought without the jerkiness of stranger form or the monotony of identical arrangement.

Wagner, on the other hand, was so intensely pressed by dramatic action that he had not the time to turn into by-paths, to dream, to lose himself and to return later into the grand highway. And this he holds to be one reason why

people dare not imitate Wagner. To imitate in part without following to the end exactly as Wagner did means an "insufferable monotony."

One thing in this connection; it does not seem that this composition should be followed by any other, least of all by a Tannhäuser march and chorus. I do not know why, but this made a horrible mélange at a concert given here yesterday.

The Opéra concert this week contained Widor's Third Symphony for orchestra and organ, directed by the author, the organ played by M. Vierne, one of his pupils, a premier prix of last year; a Fidelio air, sung by Mlle. Laffargue; second act and fourth tableau from Camille Erlanger's Saint Julien l'Hospitalier, after Flaubert, describing the deer's death, the curse of its mate, and the remorse of the huntsman; dances of olden times by Lacoste, Paladilhe, Gluck and Rameau; airs from Armide, by Lulli and Gluck, the chorus of the Marche Tarantelle, and Prayer and Revolt from Auber's Muette de Portici.

In response to a wish expressed by the people, the photographs of the young composers in place of those of artists adorned the programs, half of which bore the earnest visage of M. Widor, the other half that of his frère, M. Erlanger.

Fragments of the Créduscle des Dieux was the prominent feature of the Lamoureux concert, and the first concert of the season at the Conservatoire consisted of Beethoven's symphony in F, Mozart's concerto in A, La Lyre et la Harpe, Saint-Saëns, and the Freischütz overture. Miss Adams sang in Saint-Saëns' composition.

At the Opéra Comique they are rehearsing Orphée with Delna; La Chevalier d'Harmenthal, by Messager; La Femme de Claude, by Cahen, and La Jacquerie, Lalo-Coquard. M. and Mme. Massenet are passing a few weeks at Nice.

Two new valuable books out—fourth edition of Lohengrin, by M. Kufferath, the staunch and erudite teacher of Wagner; and La Musique et les Musiciens, a work embracing all the departments of the art, by M. Albert Lavignat, professor of composition at the Conservatoire.

In his first lesson on the history of Italian music M. Bourgault-Ducoudray established that Italy created all kinds and all types of music except vocal counterpoint. The introduction of this peculiar branch dates with the existence of Flemish colonies in Italy and the Franco-Belgian school, and is therefore of French-Belgian derivation. The madrigal masters were the subject of yesterday's lesson. For the fête of St. Nicholas the mass of Pope Marcel, by Palestrina, was given by the chanteurs de St. Gervais at the church, M. Bordes chef.

The Prince de Polignac is finishing a volume of Poesies Magyares, translated by him. It contains names of some forty-five poets of Hungary.

The program for the Monte Carlo season is one of the most interesting constellations on the musical firmament at present; in fact, a perfect milky way of stars and nebulae. This does not mean artists; they are made altogether too prominent in performance—but the music to be heard. Same time, except in New York, the American Monte Carlo, there is no other such aggregation of artists—Patti, Eames, Bréval, Adiny, Deschamps, Jehin, Bréjean-Gravière, Nuovina, D'Alba, Strakosch, Van Dyck, Tamagni, Duc, Dabreu, Melchissédec, Albers, Stamler, Talien, Fournets, Fenucci, Vinche, Acogli, &c., not to speak of the actors who are not singers; opera, operetta, comedy, ballet, from December 21 to April 26.

M. Paul Fugere, of the Opera Comique, is engaged to Mlle. de d'Isle, niece of Galli-Marie, the retired lyric artist, now at Nice.

Madame Eames is studying with Trabatello, Mrs. Sprague with Juliani, Mrs. Jennie Torriani-Hutchinson with Marchesi. The latter is daughter of Torriani, the well-known director in New York at the time of Nilsson, Lucca, Di Murska, &c., to whom De la Grange, when singing in America, presented an ivory baton. His sons are

now in New York, one director of a theatrical company, the other of a musical agency. Mrs. Hutchinson has been always in musical life, and is preparing for opera, fate willing.

Mrs. Eva Sturges Curren, of St. Louis, is also here with Marchesi, with opera in view. Madame Laborde has been dangerously ill, but is recovering at Versailles.

Marie Van Zandt is at Nice. When there she is usually the guest of Madame von Hoffman, an American lady, wife of a wealthy Hollander. Miss Van Zandt's headquarters are now in London, instead of in Paris. She has a brother here, however, in business, and a married sister, and I believe has a brother in America. Her father is secretary of the American Board of Trade in Paris.

Miss Phoebe Strakosch, who sings at Monte Carlo, is a pupil of Sbriglia.

On dit that Col. J. H. Mapleson is building a new theatre in London, and that he is negotiating with M. Le Roy, Nikita's manager, with a view to bringing out the American singer as star of the company.

Congratulations of THE MUSICAL COURIER for the family Mongeot, of the *Monde Musical*, Paris, on the advent of the first grandson, Georges! The American confrère will watch the future of the young Frenchman with interest. If he unites but a few of the many qualities to be found in that interesting and devoted family he will be worth talking about.

Imagine December 10 our shrubs and grass perfectly green, trees all carefully pruned and trimmed into objects of art, streets and sidewalks like bowling alleys, coats and windows open, air like a baby's breath, and people walking with ease and grace over pavements like floors, instead of hunching and stumbling along over foot bruising balls of frozen neglect, squirming through muddy snow, bundled up in clumsy, ungraceful wrappings, shrugging and shivering amid rasping, tearing, roaring noise, brutal, nerve destroying and unnecessary, as in New York.

There is neither cold nor rain here, wind, snow, sun nor heat; just a sweet, gentle uncolored statu quo of nature, like a beautiful souled woman in the last days before giving another beautiful soul to the world.

FANNIE EDGAR THOMAS.

Terry's Divorce Suit.—Paris, December 20, 1895.—The Fourth Chamber of the Civil Tribunal gave a partial hearing to-day to the cross divorce suit brought against his wife by Mr. Antonio Terry, who is reported to be the affianced husband of Sibyl Sanderson, the prima donna, their marriage being, of course, contingent upon the success of this action. Terry's lawyer, M. Travers, in presenting his case, charged that the defendant, Mrs. Terry, was guilty of infidelity and drunkenness, and demanded on behalf of Terry the custody of his daughter, aged fourteen years, who is with her mother. The hearing was adjourned for a fortnight, when Mrs. Terry's case demanding a divorce from her husband will be presented by her counsel, Maitre Allain. It is understood that Mrs. Terry's complaint against Terry includes a charge of infidelity with Belle Otero.—By cable to New York Herald.

W. W. Story's Bequests.—Boston, December 19.—The will of William Wetmore Story, the sculptor, who died some time ago in Italy, was filed in the Suffolk County Probate office to-day. It was made in Rome in June, 1894. It disposes of real estate in Boston, Rome, Paris and Florence. The studio in Paris is given to Julian Story, son of the testator; the studio in Rome to the other son, Waldo, and land in Florence to the testator's daughter, Edith. The rest of the real estate is given to the three children, but the share of Julian is for life only, his portion after his death to revert to his sister and brother. Mr. Story's will gives his marble statues to Julian, but the plaster statues, casts, models, sketches and certain furniture are given to Waldo, with a private letter containing the wishes of the testator as to their disposition.—Tribune.

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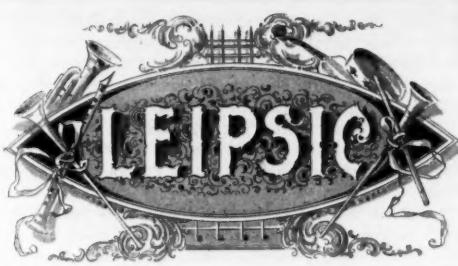


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LEIPSIC, December 10, 1895.

TWO American artists made a most emphatic bid for public attention during the past week, and their names are Adrienne Osborne and Mary Howe-Lavin.

The first named has been engaged at the opera in Leipsic for nearly four years, and during this time has steadily advanced, in the face of much opposition, to assuming the titular rôles in *Mignon* and *Carmen*.

Her impersonation of the wayward *Carmen* is replete with naturalness, from the moment she describes *Don José* up to the culmination of her violent passions. It seems quite the thing to speak of Calvé of the present and Minnie Hauck of the past as being most closely associated with this character, and who evidenced their own individuality in performing the part. Miss Osborne can claim the same privilege, in that she is distinctly individual in not hearing the part performed by any other artist.

The other characters were intrusted to Fräuleins Kernic as *Micaela* and Toula *Mercedes*; Herr Bucar was *Don José* and Herr Demuth *Escamillo*. In the Seguidilla, as in the subsequent ensemble with Herr Bucar, Miss Osborne was hampered by that gentleman's lack of familiarity with the music of *Don José*, and her excellent work in the third act as she rushes to meet *Escamillo* was marred by the careless interference of *Don José*, who threw his cloak across her path in such a manner as to cause Miss Osborne to trip. Her voice blended well with the oboe, though at all times was not free from huskiness, and her acting of the part throughout ably demonstrated the coquettish nature of *Carmen*.

The dress assigned to the part by those people who are supposed to know better was in keeping with the principle adopted by the late Mr. Squeers in prescribing molasses and sulphur in order to make sure of no further expense. Herr Demuth sang the *Toreador* with the abundance of assurance which it demands, and the general performance by the rest of the company was fairly good.

Mary Howe-Lavin was brought on from Berlin for the express purpose of singing at the concert arranged by the Albert Verein, and conducted by Arthur Nikisch.

The concert was given at the Neues Theater, and the object of it is a mystery to me. Somebody said that the King of Saxony would be present, but a pair of hired opera glasses failed to discover him, therefore "somebody" and the rest of us were sad.

There was a ball given by the Verein on the night previous, and it might be unfeeling to remark that the object of this extra concert was to defray expenses; anyway, the proceedings began with Dvorák's *Carneval* overture, and ended with the finale of the *Fledermaus*, by J. Strauss, and sung by members of the opera company. The general tone of the program was of such a nature that no one felt overburdened with anxiety, as there was a feeling prevalent of after the ball is over, and people were not sorry when the lights went out in addition.

Mr. Nikisch marshaled his forces in the centre of the parquet, as the stage had done duty as a dancing floor, and as the managers were in the joyful mood of making money every available space was taken up for chair room.

Naturally these conditions militated much against the success of Mary Howe, who was thus forced to sing with her back turned to the occupants of the boxes and balconies. Her opening number was the mad scene aria from *Lucia*, and she at once established her title as being a complete

mistress of vocal art. Mary Howe's voice is not a powerful one in the German sense, but it is very refined and flexible, particularly in the upper registers. In the passage with flute obligato her intonation was very true, and the imitation absolute. After the songs *Ständchen*, by R. Strauss, and *Nachtigall*, by Alabieff, with piano accompaniment, she was the recipient of pronounced and well-earned applause, and I trust Mrs. Howe-Lavin will visit us again and under more favorable auspices.

The orchestral numbers, including Polonaise, of Liszt, and Händel's *Largo*, received such a rendition as one can expect under Mr. Nikisch's direction, and after the *Fledermaus* gave all the Germans a thirsty look we fled gently out and Leipsic on that night was more gemüthlich than usual.

Fräulein Kathie Laux is very young and in proportion very talented, being a violinist of exceptional ability. I heard her play the Mendelssohn concerto at the anniversary of that master's death in such a manner as to call forth an abundance of praise for a performance of technical worth, taste and intonation. Hans Becker, as her teacher, is entitled to a share of this praise for the able manner in which he has educated her.

Borghild Holmsen gave a matinée at the Saal Blüthner of original compositions on December 8, and was assisted by Gustav Borchers, tenor, and Fritz Spahr, violinist. The program was made up of songs, a scherzo, barcarolle and capriccio for piano, and a sonata for piano and violin. There are contained in these works good thematical inventions, albeit that an adherence to form is lacking in the sonata, the lento of which is too long drawn out, and the last movement, allegro scherzando, too short.

What a gigantic thing is this *Faust* of Berlioz—colossal choral effects, gorgeous orchestral scoring, beautiful solo work—all blended into one overwhelming entirety!

The performance, with a few exceptions, was excellent. Bandrowski as *Faust* had good opportunity to display a tenor voice of ample range and good quality, though a trifle boisterous at times, and an inartistic change from tenor to falsetto spoiled an otherwise careful effort. Schelpner as *Mephisto* rose to high dramatic power, and seemed to get nearly everything which is contained in the part. Knüpfel in Brander's *Lied*, was conventional to a degree, and *Marella Pregi* gave us a real pleasure in the finished manner of her *Gretchen*.

The viola accompaniment to her singing of *There Was a King of Thule* was not perfect by any means, and detracted much from the otherwise good interpretation.

The incidental orchestral numbers were given with splendid effect, though the Racoksy March was taken at a very rapid tempo. It had, however, all of the Hungarian spirit which Berlioz exemplified in his bizarre scoring. The *Will o' the Wisps* and portions of the *Incantations* were veritable roccos under Nikisch, who gets more out of this orchestra than one was led to believe existed in it.

ALVIN KRANICH.

Dresden Letter.

DRESDEN, December 7, 1895.

ON November 23 Mr. Herrmann Scholtz's long waited for piano recital was given in Braun's Hotel before a select and large audience. The high favor with which the artist was received showed that a piano virtuoso of such extraordinary emotional powers as Mr. Scholtz is essential to warm public interest even in a concert devoted entirely to piano performances. Indeed the pianist who in the present time of pianistical overproduction proves attractive enough to draw large audiences must in some respects occupy a standard above the average line of pianists.

This is the case with Mr. Scholtz, who is not only a great technician, but above all a subjective interpreter, a musical poet among his confrères, such as Rosenthal, Sauer and others, who excel almost exclusively in technic.

This may be just the reason why the piano has lost favor with the large multitude of concertgoers, who, after all, seem to long more for poetry of interpretation than for technical brilliancy and flawlessness. Mr. Scholtz may well plume himself on this admirable display of fine interpretation, in-

telligence, temperament and artistic inspiration. The charm of his touch alone is enough to win for him the sympathy of his hearers. A Bechstein grand of rare tonal beauty was the only "kind assistance" at the artist's disposal. The program was the following:

Passacaglia, D moll, op. 74.....	H. Scholtz
Sonate, Cis moll, op. 27.....	L. v. Beethoven
Fantaisie, F moll, op. 49.....	
Etuden, Cis moll, As dur, op. 25.....	
Mazurka, Des dur, op. 30.....	Chopin
Andante sostenuto u. Polonaise, op. 22.....	
Consolation, No. 3.....	
Au bord d'une source.....	Liszt
Nocturne manuscript.....	
Humoreske, op. 75.....	H. Scholtz
Aufforderung zum Tanz.....	Weber-Tausig

In the *Passacaglia*, a beautiful, grand composition in the old style, there are abundant evidences of the composer's contrapuntal skill, which skill is always in the service of the beautiful. It is an emotional dramatic composition without the taint of sentimentalism or cheap effects. It is no doubt one of the composer's most interesting and effective creations for the piano; it was received with uncommon approval by the audience. The Chopin numbers were the gems of the program, deserving special mention for poetry of interpretation. The concert giver was obliged to give many encores.

Adelina Herms' *Liederabend* did not attract as large an audience as Mr. Scholtz's concert. The lady is a Liedersinger of great capacity, her pronunciation matchless and her *Vortrag* very artistic. The program, however, lacked variety of style—it was rather monotonous—*Rückauf's Tamburin* being the only composition of some temperament, a real refreshment after all the preceding gloomy, mournful and dreamy numbers. Miss Herms was recognized by the entire press as a Liedersinger of note. Weber, Schubert, Schumann, Löwe, Rubinstein, Taubert, Ries, Rückauf, Bungert, Sulzbach and Gounod were the composers the singer had chosen for her interpretations. The well-known 'cello virtuoso, Eugen Sandow, of Berlin, contributed to the program with an artistic playing of the Bocherini sonata in C major, an adagio by Kés, compositions by Schumann, Volkmann, Davidoff, &c. The artist has great technic, but his tone is not fascinating. Our own 'cello virtuosi, Mr. Böckmann and Mr. Grätzsch, outrival him in this respect. Mr. Pretzsch was the able accompanist of the evening.

On the night previous a Mozart recital was given by the Dresden branch of the Mozart society in aid of the international institution "Mozartum" in Salzburg. The financial success was brilliant, and the house was crowded from pit to dome. The veteran composer and pianist, Mr. Carl Reinecke, of Leipsic, played the C minor concerto, Mrs. Emma Baumann, also of Leipsic, gave three songs. Our own two concertmasters, Messrs. Petri and Rappoldi, and court actor Franz, of Dresden, were the other assistants.

On November 12 Ignaz Bruell played in Braun's Hotel before a very small but select audience, among whom were Professor Johannes Lauterbach, Eugen d'Albert, Mary Krebs, Hermann Scholtz and other musical lights. After many years of retirement from the public platform the composer of *Das Goldene Kreuz* made his appearance in the concert world, evidently with the purpose of making his own piano compositions known. They were not very taking, to my taste, but *de gustibus non est disputandum*—perhaps they will find their public. They were played in the following order: Sonata, op. 73, Idylle, Walzer, minuet, romanzo, and a scherzo étude. The Schumann's F sharp minor sonata and Brahms, Chopin and Liszt were the other selections, all compositions which did not correspond very well to the individuality of the concert giver.

The next concert I heard took place in the hall of the Royal Conservatory. To call it a concert is perhaps not the right expression, for it was a pupils' performance—a "Musikaufführung," as the printed program had it—but it gave me a greater treat than many "real" concerts. It was a pleasure to see all these young people who now, full of trust in the future, study so hard to venture all their luck

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in life on the thorny path of art, where there seems to be so little space left for newcomers. Still there will be place for all of them, for the results of musical education by the excellent staff of teachers in this institution were simply excellent. The pupils of Professor Krautz and Mrs. Rappoldi-Kahrer, as well as those of the concertmasters Grützmacher and Feigerl (who were heard this evening), deserve special attention. In the Hummel A minor concerto Mrs. Rappoldi herself accompanied her very talented pupil, Fräulein Meyer, on a second piano.

The soloist in the second symphony concert (series B) by the Royal Orchestra was Frederic Lamond, who created such a sensation in Dresden last year. The great pianist was enthusiastically received, fully deserving the immense praise spent upon his extraordinary performance of the Tschaikowski B minor concerto. His solo numbers, Liebestraum and Tarantella, by Liszt, were so furiously applauded that he had to respond to encores. The other numbers of the program were Beethoven's B major symphony and an overture by Lalo.

Another piano virtuoso of great note is Leonard Borwick, of London, whose piano recital most unfortunately coincided with the first performance of Eugen d'Albert's opera *Ghismonda* in the opera house. The concert, however, beginning at 7 and the opera at 7:30 gave the opera-goers a chance to attend at least the first number of the program, Schumann's *Etudes Symphoniques*, of which the virtuoso gave a most finished performance. I here append the program in full:

Sinfonische Etuden.....	R. Schumann
Sonate in B moll.....	Chopin
Präludium in A moll.....	Bach
Drei Stücke.....	Scarlatti
Caprice (d'Alceste de Gluck).....	Saint-Saëns
Intermezzo, Es dur, op. 117, 1.....	Brahms
Capriccio, H moll, op. 76, 1.....	
Thème varié, op. 16, No. 8.....	Paderewski
Prélude, Cis moll, op. 8.....	Rachmanninow
Etude de concert.....	Liszt

The critiques in the daily papers were very favorable.

A sore disappointment to the Dresdenians was Mrs. Rosa Sucher, the renowned Wagner singer of Berlin, one of the soloists in the second Philharmonic concert on November 26. Her voice is at present only a remembrance of former glory, and the highly esteemed artist had better not expose her waning fame to unfavorable opinions by public and press like she did here. The name of Rosa Sucher, however, will always live as one of the best Wagner interpreters, though the strain of seasons has left its sign of wear upon her once beautiful voice. The other soloist in this concert was a young pianist, Mr. Bach, of Munich, who scored a success with Liszt's E flat major concerto and other Liszt selections. The encore he gave, Chopin's D flat major prelude, was no good choice of his; it did not do him justice.

Eugen d'Albert's opera "*Ghismonda*" was, as mentioned above, brought out here for the first time on November 28. The success must be put down as a succès d'estime, and it remains to be seen whether the work will be able to keep its hold on the repertory for more than the usual four representations, of which the last one is vulgarly called "*das Begräbniss*." The composer, in spite of the exceedingly good work of the score, does not seem capable of great climaxes by way of which he should attain dramatic effects. The best part is the love duet in the second act, though it also seems to be more "*gemacht*" than "*geschaffen*." It makes the impression of a copy after the Wagner *Tristan* and *Isoleide* pattern, though it only describes conventional circles; the composer never soars to the Wagner heights. His is not the holy fire of persuasion, nor of magnetism, to carry his hearers away. There is much of good, solid work in the opera, and it goes without saying that the composer received due acknowledgment for it by all our daily papers. The opinions of the press were more favorable than those of the public, who received the work rather coolly.

The mounting and the costumes were very fine, the cast the best possible, the orchestra under Schuch's lead magnificent. Mrs. Wittich (*Ghismonda*) looked charming and sang well. Anthes (*Guiscardo*) had a part to fit him excellently; he was both vocally and histrionically very good.

Porrin (*Manfred*), Schrauff (*Tancred*), Mrs. Edel and Miss Froelich all carried through their respective parts very successfully. The book, founded upon one of Immermann's poems, is made by the composer himself; it is by no means void of dramatic effects or lyrical moods, but it is conventional to a degree, and not able to warm the hearer's interest for the tragic fate of the heroine nor for her lover.

Just as I finish this the news reaches me that Ghismonda's "*Begräbniss*" (burial) took place at the second performance. The opera was going to be given for the third time next Saturday, but has been shelved for want of audience. The second performance was greeted by an empty house. *Requiescat in pace.*

Among new musical literature a recently published album, called "*Michael Haydn Album*" (Breitkopf & Härtel), has been greeted with great favor by all lovers of classical music. In this album a synopsis and small collection of the works of Johann Michael Haydn (younger brother of Josef Haydn) are for the first time brought under the notice of the public by Mr. Otto Schmid, our well-known music critic of the *Dresdner Neueste Nachrichten*, who some time ago revised and republished the same musical author's C major symphony.

The works offered in this album—either as a whole or in single movements—are well worthy of attention, even in the present day, the collection, consisting of sacred as well as non-ecclesiastical compositions, being highly interesting. The arrangements for the piano, made by Mr. Schmid with great skill and not over difficult to play, comprise the following compositions: Variations for the piano, Allegro (from the F major string quartet), a minuet, Dies Irae (C minor Requiem), Benedictus, Estamihi, Agnus Dei, &c. A preface, with historical notes, precedes this very worthy collection of good music.

A. INGMAN.

Wm. H. Sherwood in Europe.

WE have had a pleasant and entertaining interview with William H. Sherwood, who has just returned from a visit of several months abroad, and has much to say which will interest our readers. Mr. Sherwood sailed with his family in August. His trip was taken chiefly for the purpose of rest and recreation after many years of incessant, arduous labor in his position as director of the piano department of the Chicago Conservatory. He therefore did but little playing while away, but what he did won for him hearty appreciation from some of the greatest European musicians, directors and managers. His time while in Europe was chiefly passed in sight seeing.

Mr. Sherwood and his charming wife and two beautiful little daughters went first to Switzerland, visited some of the famous places, climbed many high mountains, crossed a glacier and made a number of many bicycle tours on their American wheels in that country of excellent roads and beautiful scenery. Mr. Sherwood has lost none of his enthusiasm as a bicyclist and thinks more of that means of locomotion than ever.

They made a stay of several weeks in Geneva, the headquarters for excursionists, and made diligent efforts to become acquainted with the French language. Through the kind offices of the United States consul, Mr. Ridgely, they secured a home in one of the old families of the city (Suisse-Ducommun) on the Rue d'Italie, overlooking both river and lake, where they passed many happy hours. Sitting down to the piano one day Mr. Sherwood played. His host, hearing him, was at once impressed. He lost no time in introducing his guest to Mous. Richter, director of the Academy of Music.

M. Richter at once recognized in Mr. Sherwood a great pianist and invited him to play before a select audience. He was heartily welcomed and received many plaudits from his hearers, and the Geneva *Tribune* in speaking of the recital said that Mr. Sherwood was an artist of great merit, having wonderful technical skill combined with poetry of expression and fine intellectuality. Mr. Sherwood received a pressing invitation to return later in the season and give a concert.

Of his sojourn in Paris Mr. Sherwood says: "In Paris

we spent about six weeks. After several days of sight seeing I was introduced to M. Blondel, manager of the house of Erard. This gentleman placed a new grand piano at my disposal and invited me to accept the hospitality of the house and give a recital in the Salle Erard.

"This hall is not rented, but only used by those invited by the house of Erard to give concerts therein, but as the season does not begin until January 1 I was not able to accept.

"I had the pleasure of meeting a number of representative French musicians, and of hearing some good music in Paris. Among them were Guilmant, Saint-Saëns, Lamoureux, Colonne, Massenet, Widor, Breitner, Stowjowski, Hufflach, Salmon, d'Harcourt, Doret and others. An invitation to meet Mlle. Chaminade came too late, much to our regret.

"We heard Calvé in Massenet's *Navarraise*, her last performance before sailing for America. Afterward I had the pleasure of hearing Mlle. Nikita go through the leading rôle of this opera (which she is to bring out for the first time at Berlin) with Massenet himself, who acted and sang her parts with her with wonderful dramatic effect. I told Massenet how well Miss Effie Stewart, of New York, sang a splendid aria from his *Héroïade* to my accompaniment, whereupon he sat down to the piano and played the aria, vocal part and all, beautifully.

"Mr. and Mrs. Clarence Eddy are enjoying a well-earned vacation in Paris with Mrs. Eddy's remarkable pupil, Miss Ettinger. Mr. Eddy is a wonderful favorite with the great musicians and organists of the Old World, several of whom have dedicated some of their finest works to him. He has a repertory for the organ which it would be perhaps impossible to duplicate, including many grand works for organ and orchestra. I predict splendid things for Eddy's next organ tour in America after he has finished his tour of concerts in European capitals and had his season's practice abroad.

"Nothing could exceed the amiability of some of France's great musical geniuses. Mr. Eddy introduced me to Guilmant, and afterward we took dinner with Monsieur and Madame Guilmant at Mr. Eddy's house. I played Guilmant's great organ fugue in D to him on the piano. He was entirely unprepared for it, and expressed himself highly pleased therewith. Much effect can be made with this number in concert. I first learned it in America as published in combination with a prelude by Haberbier (by Kunkel, of Louis) and edited by Madame Rive-King.

"Guilmant has several promising American pupils, who have a reverence for him, and no wonder. His playing, both of written works and extempore, is simply magnificent, while his kindness of manner and care for the welfare of those around him are on a par with his genius. Guilmant extemporized a magnificent modern fugue on a most effective subject one Sunday morning in his church, La Trinité. I had the privilege, together with Mr. Eddy and some American pupils, of standing beside him in the organ loft. So symmetrical was the work, so smooth and rich the effects of registration, that I was surprised at its close when told that it was an improvisation. Guilmant played a Händel concerto at a Lamoureux concert with orchestra, and played and conducted a choir of male voices (a capella) at a St. Cecilia service at St. Gervais on another occasion with grand and beautiful effect.

"Together Mr. Eddy and I visited Saint-Saëns. I afterward visited him twice, and but for my short stay at Paris should have accepted further invitations from this great composer and pianist. He played for me a large portion of his fourth concerto in C minor, also a great arrangement for piano of music from Massenet's *Thaïs*, and his third mazourka. He is positively one of the greatest pianists I ever heard, ranking with Liszt and Rubinstein. He cares more for his composition than his playing, and says he is too old to travel and play any more, being over sixty, but he looks very young and as if he might easily last for fifty years more. I asked if he would not visit America to direct some of his works and play, telling him that the American people would receive him with open arms, and that nothing would be too good for him here. He asked if anything could be done in the summer, stating that the rest of the

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season was so filled with engagements that he could not take the time otherwise. He showed a very kindly interest in his former pupil Mr. Leopold Godowski, complimenting his talents and intelligence highly. Mr. Godowski is now in my department in the Chicago Conservatory.

"Like Rubinstein, Saint-Saëns has the skill to use his wrist with several combinations of action, including such control of the forearm, such bracing of the knuckles with steady fingers in staccato playing, &c., as to enable him to produce greater varieties of expression than ordinary methods will admit of. As I have endeavored to teach and exemplify such things myself I was much gratified to find new authority for doing so. The gliding and sideward movements of fingers and wrist in which I have been so much interested he did not do as much of, although there was perhaps little occasion to do so in the selections played.

"I began playing the Andante Malinconico of his, a composition in which the player must carry out a progression of melody by making one tone at a time sound stronger than others in a chord, a remarkable study in touch. I told him I had heard Liszt play this étude, at which he was much pleased. He listened with kindness to my performance of some of his compositions, the Witches' Dance by MacDowell, and to some of my compositions.

"He gave me a fine photograph of himself with inscription 'A Monsieur Sherwood, souvenir du grande sympathie.' He said it was true that he had once transposed all of the preludes and fugues from the Well Tempered Clavichord by Bach to every key.

"M. Stowjowski is one of the great piano teachers of Paris and one of the most talented of young composers. He played for me some of his compositions with great charm, and afterward sent me his complete works for the piano. M. Breitner has organized the Philharmonic Society of Paris with the co-operation of the entire musical fraternity (both composers and performers) of that city. I was obliged to decline an invitation to play the solo part for piano in his third concert, but the invitation was renewed for the next season, which the following delightful letter will show:

"MON CHER COLLÈGUE—Voulez vous me faire le plaisir et l'honneur de prendre part dans la saison prochaine à un ou deux concerts de la société philharmonique? Très grand admirateur de votre superbe talent, je pense cela serait une bonne fortune pour le public de vous entendre. Croyez, mon cher collègue, à mes sentiments de bonne camaraderie.

"L. BREITNER."

"Mr. Breitner enjoys the distinction of being one of the great piano teachers in France. He is an Austrian, and during my stay in Paris made a journey to Vienna, where I am told he played with great success. Some of Leschetizky's former pupils are studying with Breitner with evident satisfaction.

"Mr. W. Ward Stephens and Miss Lilian Apel, two of them, play beautifully. Mr. Stephens has been invited to give his concert in the Salle Erard next January, after which he returns to America. Mr. Stephens was formerly one of my very best pupils in New York. He has much refinement and poetry.

"I met and played for the directors Lamoureux, Collonne, d'Harcourt and Doret. The first named invited me to write to him when I would visit Paris again, and to name the concerto which I would prefer to play. With Mr. Eddy I had an interesting visit at the artistic studio of the great organist Widor, and I played sonatas with M. Salmon, the first 'cellist, and M. Hufflach, the first violinist of the Lamoureux Orchestra. Several receptions were given us by various interesting and charming French people, where we met many other musicians and interesting people, including some great painters.

"I played at the reception given by Sebastian B. Schlesinger, the talented song composer, formerly of Boston. Between our efforts in seeing Paris and enjoying these many delightful acquaintances time passed off too rapidly. In London I had the pleasure of attending one of Mr.

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Georg Henschel's symphony concerts. Mr. Henschel invited me to return to England and play a concerto at one of his concerts. I met that veteran music director, Mr. Manns, at the Crystal Palace; and also met the great English organist Coward, who gave much of his time to me and did some marvelous playing on harmonium and piano. I played some American compositions for Sir Alexander Mackenzie, director of the London Philharmonic Concerts, and for Mr. Daniel Mayer, the great manager. Mr. Mayer has charge of Erard's fine establishment in London. He showed me his patent resonator, a sheet iron attachment extending across the entire sounding board of the grand piano. This invention seems to add very much to the volume and softness of tone of a piano.

"M. Leroy, of Paris, and Mr. Mayer, of London, have offered me great inducements to visit Europe another season for a concert tour. Metzler & Co., of London, are going to publish some of my compositions, which have met with favor where I played them. It did me much good to play Mr. MacDowell's music and also some other American pieces for musicians I met, who expressed themselves quite unprepared to find anything so good from our country. The truth is they do not get the musical news or keep track of what is going on in the world, outside of their own local circles, to any such degree as we are doing. The American newspapers give the news of the whole world every morning, while the American music journals are quite as enterprising each week. In this and in many other respects America is very much ahead to-day.

"We heard the opera Sigurd given with splendid stage setting, ensemble and orchestra at the Grand Opera House in Paris. We also heard the new opera Xavier by Dubois at the Opéra Comique. Dubois' new mass we heard performed by orchestra, organ and grand chorus, under Lamoureux's direction, at the Church of St. Eustache on St. Cecilia's day. Dubois is a charming writer; he has the power of great dramatic effect, and splendid orchestration, united with remarkable purity and sweetness of style. The text of his opera is so chaste and childlike as to make a success on that account alone for its novelty amidst a mass of works bordering on objectionable grounds. It seems to prove the possibility of having a work succeed, even if pure and sweet.

"Miss Fannie Edgar Thomas, the bright correspondent of THE MUSICAL COURIER in Paris, is doing good in many ways, unostentatiously and generously, to the ever increasing colony of American music students in the French capital. She tells them where to study French and in every way advises them for their welfare. We have her to thank for many courtesies and real assistance in our efforts to see and hear and become acquainted.

"Mr. Atwater, the manager of the London branch of THE MUSICAL COURIER, is the right man in the right place. His manner is such as to win the good will and respect of even the most astute Briton, and he knows how to welcome and direct his fellow countrymen in that somewhat dark and foggy maze—London. The enterprise and ability of THE MUSICAL COURIER representatives in Europe are an object lesson to the musical world abroad. Englishmen, Frenchmen and Germans can learn from THE MUSICAL COURIER the course of musical events in Europe to a degree scarcely obtainable from the pages of European publications, to the best of my knowledge and belief.

"A young English pianist of very brilliant technic and intelligence, of whose success in Berlin your correspondent in that city has recently written, is Mr. Harold Bauer. Mr. Bauer has other accomplishments, too. He is a clever caricaturist for one thing, as an imitation of the dervishes of Constantinople in their unearthly contortions given by him before a select company abundantly testified.

"We saw numerous magnificent paintings and met some celebrated painters. Among the latter is a young man of pronounced genius, M. Ketten. He is the son of the great pianist, Henry Ketten. His is an instance of hereditary talent taking a different form of art for its expression, and

is a proof that all branches of art come from the same germ.

"That foreign talent has a reasonable chance in Paris is proven by the many successes of American singers in opera there, by the high rank accorded the Austrian and Polish pianists Breitner, Reitlinger and Stowjowski, and the success of the English composer, Henry Danvers, who is also an estimable teacher of the piano, and Georges MacMaster, an able composer and organist of St. Ambrose. The appreciation accorded the beautiful tenor voice of Dr. A. E. Rykert, an American dentist, is another instance of the recognition of talent by the French people. Dr. Rykert ought to follow music as a profession, as his talent and natural gifts are too great to be lost to the world."

Mr. Sherwood's success abroad will be gladly appreciated by his countrymen, and the recognition of American art and artists cannot but be a gratification to us all.

A Plea for Justice to Foreign Teachers.

"BY Jove, you know, this thing of 25 francs a lesson is too much! You people must be rolling in wealth; nothing to do but sit here all day and hear a few people sing and handle cash. It's robbery, you know! Ten or 15 frs. would pay you well!"

The speaker was a rich American, a man whose father made his money for him, and who kept it by means of a species of juggling with the possibilities of our new country; with an easy conscience, that saw no wrong so long as there was a dollar back of it, and a heart that "squeezed" neighbors, friends and even relatives under the name of "business."

He wanted a Paris trimming on his daughter's voice, however, with the other bric-à-brac in the house, so he was here in a professor's studio haggling over the 25 frs. a lesson.

The man before him had had his "nose to the grindstone" all his life. His father had been a teacher before him, and the modest home was a sample of the self-denial, care and renunciation of pleasure that were to be his own life.

He had studied with his whole heart to become the musician, singer, composer, teacher that he was. He did not know what it was to hurt anybody; the idea of dishonesty belonged to that other world to which he did not belong. His banking was conquering difficulties, and his riches in being a little nearer to perfection to-day than yesterday. He gave of his whole soul, his life, his nerves to his pupils. He did not sleep when he found a vocal problem; he could not eat for joy when a pupil had success. His home was by no means luxurious. It was the result of careful saving, the collection of art stories hardly bought, and a certain necessary comfort. Without the appearance of locale and furnishing which he had, the rich American with the daughter pupil would not be there. He must have a certain appearance of gaining, or he could not gain. He must have a couple of servants, for a man who opened his own door could not be a good professor to a man who knew neither poverty nor merit.

Rent, food, heat, light cost him at the very least 25,000 frs. a year. The year meant seven months, not twelve, the month twenty-five days, not thirty. A man more accustomed to counting money than "raking it in" would have discovered how many lessons a day were necessary under the circumstances, not for one season, nor two, but for always, and with unfailing regularity, never to fall below one franc. And this only for the bare necessities of daily existence in order to teach, not to speak of living, still less of saving.

That meant no entertainment, no pleasures, no change in summer, no incidentals; even clothing was not included; if children, all the worse. Where were the savings?

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BERLIN.

Where the cloak of wealth in which he was supposed to be rolling?

This, too, meant 25 frs. top-notch, net, without a chance of a perquisite or surprise, as in the case of a rise in corn or in the price of a bribe.

After that all the tendency was to loss, not profit; down, not up; toward difficulty, not ease.

First of all, the inevitable shifting irregularities of the performance from beginning to end. Ten pupils this season, five the next perhaps, and the best teacher cannot foretell his register. Worse yet, ten pupils this month, and five the next, for the same pupils may be found in six or eight different studios the same year.

Rich amateurs who can pay do not value either time or result, and are off to Nice, Switzerland, Italy the first sneeze for weeks, months, even the rest of the year.

Talented pupils of whom reputation might be made are generally poor as church mice, demanding all sorts of concessions, which, if made, speak much for the heart or faith of the professor, but precious little for the bank account. Nay, many a professor would (perhaps many a one does) pay for the launching, the trial concert tour, or the first voyage of the really gifted. For in that way only can possible reward come, whether in fame or cash, or in other pupils who hear of the "success."

There are sudden calls home in the middle of the term, there are pupils who disappear and never pay; there are sudden bursts of temper or misunderstandings, which cause stoppings; there are colds which require days or weeks to get over, when the pupils must not sing—irregularity, uncertainty from beginning to end, with certain, solid, unchangeable expense.

The rich American did not think of all this; he only "estimated."

The above case may not be general; it is proportional. Pass through the rank and file of professors in Paris. Some few by reason of time and enterprise are more comfortable, perhaps, than others; none are in the lap of luxury. Some are pathetic in their efforts at appearance of a prosperity which does not exist.

Next to the general absence of home comfort in Paris, nothing surprised me as much on coming here as the extremely modest environment of those who at home are considered to be living like Turks and princes on account of their "speculation" in American voice. None evidently can drop the harness on account of what they have gained in years and years of that same speculation. If some have more pupils, and give shorter lessons than others, their expense is greater, their losses more frequent. None of them are millionaires; if they are their pupils did not make them so.

The fact that pupils come long distances and are under expense here has nothing to do with what the teachers here should charge; that belongs to the conditions of imported education. Why should teachers here pay pupils' passage money? They have had to make their own way, pay their own education, establish their own business, and must pay their own debts. Their French pupils pay the same.

Neither do I see why teachers in order to "seem" honest should be called upon to lower their prices or give lessons for nothing, simply because pupils are poor.

Artists cannot get food and clothing without money; why should they get free the still more precious means of making their livelihood, maybe fortune—except perhaps from a friend or a nation in case of exceptional genius?

If you go into a Broadway store to buy forks, and have only \$5 and the forks cost \$20, you simply give up the forks, that is all. You expect to, you are obliged to. If by reason of faith in future restitution, or great goodness of heart, a teacher does this voluntarily, it should be made the means of immense and lasting gratitude. There are teachers in this town who have suffered the basest ingratitude from people to whom they have been very kind in

this way. Pupils seem to consider it their right, and a matter of course, and that because they cannot see the value of their lessons in bulk before their eyes, as a roast of beef or a sack of potatoes, it therefore cost nothing and should be given away.

Unthinking people speak of teachers as frauds and robbers, simply because their prices are difficult to pay. Mr. Gorham is no "fraud" because you cannot buy his forks.

There may be more or less impersonality, more or less purity of motive, and more or less art devotion in the minds of different ones; but frauds in the sense of wilfully taking in money without any intention of giving any return—most certainly not.

I have been freely in the homes and studios of professors here in Paris during almost an entire year, and I have not yet met a fraud among them!

I do not approve all their methods. I have heard some abominable voices among their pupils. I am especially disturbed at the way they do, or rather do not, about their pupils' French, and I object to their accepting as pupils people without vocation or talent. But they do not mean to be frauds in that. They really think they can teach these people. Hopeless drudgery has become chronic with them, because there exists no vital outside art influence to turn over conditions and show up the hopelessness.

They do the very best they can; they give freely of their efforts, either for ambition, the love of the pupils or art. They work hard, every one of them; they actually labor in the sense of the term, and devote themselves to their schools, with precious little of either pleasure or recreation.

They do as well as they know how with what they know. They do not succeed because the laws of vocal teaching are not established and art is negligent about its experimenters. There is no standard of action prescribed for them. They are all working in the dark.

No one knows yet the secret of making all good singers even out of all good voices, let alone out of poor voices or no voices at all, and there is no way by which those who know less than others about it may be prevented from attempting to teach it.

But whatever the results may be, their intentions are honest. It is their policy to be so. It is their interest to make people sing, so that other people will come to learn to sing. They work hard to make them sing, and they all think they succeed, and believe they give full value for their money. In some cases they do. When they do not it is often as much in the conditions as in the teacher, and in any case there is no standard by which it can be proved that they do or do not.

There is the weak place in the whole structure.

Another great mistake that is made in this direction is the naming of certain teachers as objects of abuse or ridicule.

This does no earthly good, and does much harm besides the personal hurt. It is unjust, because others merit reproach as well. It is utterly useless, as it is always judged as personal; and it is unwise, as it makes enemies without either creating friends or benefiting the cause. It cannot benefit the cause, because it is unjust, and, worse than that, it is many times untrue.

Strike the principle of wrong, and let people alone.

Let people alone. All suffer frightfully enough through divine causes without having anything added through human interference. "We are all poor creatures." Let us let each other alone. To clear a forest of harmful animals civilize the forest, and the animals go; otherwise you hit and miss, create agony and get bitten—and the animals remain!

Raise the standard of professorship!

Make it imperative that a teacher must be not only a musician, but a teacher to teach. Establish examinations for test of musical knowledge, and normal schools in which the application of knowledge shall be taught as a

science, and make certificates from both obligatory upon all who set up as vocal teachers.

There is no comparison of good or bad to be made between teachers until some standard is set up. There is no early or late without an hour of starting point; there is no weight without a balance. After teachers teach is not the time to compare them; they should be compared and classified before.

Leave the prices up, but make poor teachers impossible.

Reduce the prices and you simply make the teaching worse than it is now; the cat and dog strife for precedence more bitter and more hopeless; pupils more at sea; art more ashamed.

Artistic work may be individual. Art teachers assume duties that are not private. They owe it to art, to artists and to audiences that their teaching shall be based on something more than individual intention.

A singer may sing as she thinks fit, and go her own way. Public opinion cuts off her head if it is not a good way, and that ends the nuisance. There is nothing to prevent a teacher from going on for half a century unconsciously doing wrong, working harm, disaster; sowing seeds of untrue art and bad vocal production over acres of humanity.

Until parents and artists, and writers and musicians feel this, and insist upon it, there is no use of crying fraud. They are all frauds or honest, incorrect or correct as each other only, no more and no less. There is nothing to classify them by; no way whatever to form a category. It is no use to lessen prices; you only lower the depths, without raising any heights. It is idle to abuse through personality; you only break the etiquette of refined civilization.

FANNIE EDGAR THOMAS.

Hiller on Schubert.

HILLER'S impression of Schubert is summed up rather mysteriously in his diary, where he is curiously alluded to as a "quiet man," the truth being that he was the soul of joviality with his few intimate friends, and dumb as a fish to outsiders. They met at a musical soirée, when Schubert, "a poor hand at the piano," and his friend Vogl, "with a small voice," fairly entranced Hummel, who, with fifty years' experience of art behind him, had never until then heard the inspired songs which were slowly making their way to Beethoven himself. The visit to Schubert was rather disappointing, for the lad was received with too much respect and ceremony to feel at ease in the presence of such genius. "Do you write much?" I asked. Answer: "I compose every morning, and when I have finished one piece, I begin another." There the conversation seems to have ended.—*Temple Bar.*

Kingsley's Opinion of Music.—No one has touched the secret of music more closely than Charles Kingsley. "Music," he says, "goes on certain laws and rules. Man did not make the laws of music he has only found them out, and if he be self-willed, and break them, there is an end of music instantly. Music is a pattern and type of heaven, and of the everlasting life of God which perfect spirits live in heaven—a life of melody and order in themselves a life in harmony with each other and with God." This goes down to the bottom of the subject. Music is that obedience to law which secures order, harmony, oneness and sympathy, the realization of which is heaven. Kingsley does not here speak as a preacher so much as a student of natural science. The point at which the harmonies of the external world touch the corresponding moral chords of our inner nature is a mystery; it is a part of the great question of the relation of sensation to consciousness. We only know that harmonies of sound touch the mind and suggest a moral harmony. So true is this that all these masters of thought whom I am quoting do not hesitate to name the result as heaven, by which they do not mean any place, nor any fulfillment of earthly expectation, nor any here nor there, but a moral condition which is the outcome of obedience to laws.—*Century Magazine.*

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BROOKLYN, December 30, 1895.

WELL, it is all right and Mr. Seidl can venture over again, if he likes. After the falling out with Brooklyn—if it was a falling out not to give the concerts he had been expected to give—there were some persons who believed that when he came over to conduct opera here for one consecutive night the masses would arise and bestow fruit and animadversions upon him. A lot of us watched with curiosity, yet without alarm, for the emergence of that Jovian head through the little knothole in the Academy stage front that all conductors have to crawl through. One auditor said that there was a hiss in the back of the house, but I did not hear it, and it would have been a loud one if it had been heard, for the applause was quick and strong as if to check any possible hostility.

We all breathed freer, and the overture to *Tannhäuser* began. I wish it had begun before more people, but what can you expect on Christmas Eve? And the cast, too, was nearly unknown to us villagers. There are many who will have nothing to do with novelties, but demand sure things—Patti, for instance. I know one man, awfully set in his ways, who is a stranger to the blandishments of pie—mince pie, too—simply because he cannot bring himself to taste of it. Were he to take one bite he is the kind of a man who would cleave to that pie all the days of his life. So the conservatives did not go to the opera, partly because they did not know the artists, but more especially because they were shopping and stuffing stockings.

But, speaking of manifestations, it must be easier to lead a performance in the teeth of opposition, like that in Paris, that nerves one into defiance and brings out all the fight that one has in him than to play or sing for chumps. I wonder why chumps go to the opera. I wonder who lets those people over in New York sit in the boxes and exhibit their jewelry and their mighty bad manners and talk against the music all evening? I know you have reformed this indifferently among you; but oh, reform it altogether! There are a few people over here who are as bad as the people in New York, though only a few. There were a few specimens at the *Tannhäuser* that we wanted to rise up and mob. They chattered amiably with each other while the overture was playing, and the man or woman who cannot appreciate that overture can never hope to appreciate heaven when he or she does not get there. There are persons who think that all orchestral numbers in an opera are put in to rest the singers and encourage soul communion in the audience. They no more think of listening to an overture than they think of reading prefaces. They count the house and look for acquaintances and chatter loudly and likewise laugh. To catch their ear somebody has to sing. Usually it does not matter whether they sing very well, but to these people there is no music except in voices. I'll bet that when Gabriel blows his trumpet some of the first people up will begin to tell each other what Mrs. Smith wore at her afternoon tea the day before they died, and "The Raconteur," who will be trying to determine whether the trumpet is in B flat or A, will straightway call for paper to compose an essay on degeneracy, or gather meteors to chuck at the disturbers.

The opera was hardly brilliant, yet the ensemble was good enough. Lola Beeth—did she ever sing in France with that name?—more than met expectation. She gave us an *Elizabeth* that was not dramatic, but was vocal and saintly. She was possible. She was not a *Carmen* behind the scenes: we felt that. And her singing was steady and

sweet. Sophie Traubmann, too, made much of *Venus*. She looked the part more ably than some of the women who have sung it, and she sang it with an earnestness and a nervous output as if she had depended on making her artistic reputation that night. The scene in the *Venusberg* was acted as well as sung, and it was likewise danced, though *Tannhäuser*, in the person of Mr. Wallnöfer, did not seem to mind that part of it. Mr. Wallnöfer was in earnest most of the time and sang well enough to prove the right of unrenowned persons to have a try for fame once in a while. The minor part was fairly filled by Miss Kitza, though her voice did wobble lamentably in the remarks of the shepherd, and we missed the Bauermeister, Messrs. Bucha, Mirsalis, Riedel, Livermann and Viviani. The one person who made some of us fatigued, though he reformed in the second act, was Mr. Kaschmann as *Wolfram*. Whether this gentleman had a cold or was not used to singing in public I am not certain, but he made some dreadful noises in the first act. His ear and his voice were away off. But after the first act he and the rest of the company had an understanding, and he sang the remarks to the evening star with considerably more care than he had allowed himself to take in the opening scene. The chorus and orchestra were in fine shape and the march has never been sung with more power and spirit on the Metropolitan stage than it was here. And to-morrow night we are to have *Lohengrin*, with Nordica.

Next in interest to the opera was Paderewski. He gave a recital in the Academy of Music on Saturday night. There were a few vacant seats, for \$3 a head is a tax, albeit he makes more in some places; but there were probably 2,000 persons in the house. Ignace was saturnine, yet compliant, and although he was not recalled until nearly at the end of the program, he came out with moderate willingness after the audience had begun to go home, and played twice more to the multitude, a large part of which stood in the aisles, breathless but smiling.

There was no such display as some of the papers say you have over there when Paderewski plays. Women did not tear the violets from their corsages and fire them in various directions, intended to be toward the stage. They did not put their heads on the edge of the platform and weep. If they had done so their husky Brooklyn brothers would have led them home by the ear. They did not clasp their hands appealingly and visibly yearn. They did not mob the pianist afterward and beg locks of hair. No; they went around to hosteries in the vicinage and ate oysters and ice cream, and declared that Ignace Jan was real nice. So he was. He played at times like an angel. When he played Brahms he played like the devil, but only because he played Brahms. Dambrams.

The variations on a theme by Händel were interesting, of course, in a mechanical way, but we all felt that the pianist did not get to playing until he reached some other people on the bill. In his ornamental work Brahms seems to follow a certain routine. He has treated this Händel theme as he has treated the St. Anthony's choral of Haydn. But without orchestral color what a musical stomach ache it is! Nor am I an awful lot of an admirer of some of the Beethoven sonatas, but the D minor was fresh and charming after Brahms. And Schumann has written some better things than the *Carnival*, as it seems to this disciple, though there are bits of beauty scattered through that long chain of incidents, and the whole work is entertaining and curious if we survey it from the author's own view point, which I take to be that of *phantasmagoria*. The *Davidsbundler*, as we know, existed only in his mind.

After these three numbers the way seemed clear to a wholly enjoyable evening. The rest of the bill promised short things by Chopin, Liszt, Paderewski and Rubinstein. The first of the Chopin pieces was the twelfth nocturne—most beautiful of them all—and we sank easily into our chairs, intending to dream of moonlight and nightingales and lovers' meetings and all the other beautiful things that Chopin's music stands for. The first and morbid measures having been played, we awaited the melody, which is a type of all that is restful and lovely; but Paderewski attacked it

as if he were pitching hay. It was surprising. But it was intended, for the same melody was repeated in various keys and the pianist was playing with it not less than playing it. He gave it in that robust fashion at the outset to make the succeeding portions more tender and winning by contrast. In the seventh Chopin study (op. 25) the romantic quality was still more marked.

This was a thing to hear beside the Rhine, with moonlight striking through the ruined windows of a castle overhead and barges going by with knights and ladies fair, as probably they used to do. Some of the companion studies were marvels of technical address, and in everything that was played that night the finish and shading were exquisite and alone stamped the artist as the greatest of his class. I hope he is the greatest, for just allow yourself for one instant to ask the question, Could one ever tire of Paderewski? and see how your pulse is affected by the thought.

The fantastic Cracovienne of the player's own is by turn a sound from the wind harp and a charge of Huns, but the harp is best. The Rubinstein valse caprice was followed by the Liszt F minor study, a Chopin waltz and the twelfth rhapsody, in which some remarkable orchestral effects were audible, though Paderewski does not go in for this as Rubinstein did. Perhaps some of the enjoyment of this recital was heightened by leaving the stage in a shadow. There were no footlights, the boxes were nearly dark, and the big chandelier above the stage was unlighted. Paderewski was a *götterdämmerung*, and perhaps we should have appreciated his work better if they had turned out the rest of the lights and taken the concert in the mode prescribed by Pudor. Yet, stay! There were many spooning couples in the house, and melting under the spell of the nocturnes and the waltzes they might have interrupted the music by Nethersole osculations. Anyway, the management did not afflict us with the usual scenery. Last time Paderewski was the black focus of a symphony in pea green. Before, he was part of a scheme in scarlet, blue and brown. This time the setting illustrated a conservatory in spasms—plant conservatory, not a musical conservatory—with doors and windows bursting appetizingly into gingerbread.

This recital was given under direction of the Brooklyn Institute, which on Wednesday next, afternoon and evening, will bring the *Cæcilia* Ladies' Vocal Society into hitherto unenjoyed publicity. John Hyatt Brewer will direct and Franz Wilczek is to be one of the soloists.

Brave little Miss Hooper, the violinist, closed what ought to have been a highly successful series of concerts in the Pouch Mansion on Saturday morning with a performance by Camilla Urso and Howard Brockway. These concerts have been phenomenally good and interesting, but public support and understanding has not been quite what they should have been. It is not impossible that a new series may follow under guarantee, for the audiences have been increasing steadily and everybody has been more than satisfied with the music. No concerts are given in either city of quite the scope and purpose of these, for usually the artists are to be had in only high priced and evening performances or with orchestra. Mme. Urso played divinely the other morning—another matter in favor of playing and hearing while the day and energies are fresh. When as a youth I heard her first the fineness and depth of her sentiment caught my ear more than her technic, but as time goes on she deepens the sentiment and improves the technic. Her performance of a Chopin nocturne was as near perfection as we often come. The tone was lusciously sweet and the strings were full of voice. Howard Brockway, who is a Brooklyn youth and a promising one, played without pretense of virtuosity, though he has a goodly share of it. He has come home as a composer, not as a musician, and his music has grace and lightness and suavity and cleverness—qualities that pertain likewise to his playing.

There were three choral concerts during the week, the first by the Amateur Club, under lead of Harry Rowe Shelley, for whose symphony we are all waiting. Rubinstein, Schumann, Weber, Massenet, Huber, Sucher, Godard

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and Vidal were on the program as authors of glees, piano and violin pieces and vocal solos. Among the solos was a sprightly air, artistic and musically, by Victor Harris, who was remembered by many as the young man who used to sit against the wall at the Seidl concerts in Brighton waiting for a chance now and then to take the baton when Mr. Seidl retired to rest. He led well and understandingly, too. Arthur Hochmann—I had nearly written Hoffmann, because he suggests the other youngster—was one of the soloists. He plays on the piano at fifteen better than some people I know at seventy-five. This concert was given on Monday afternoon at the Pierrepont Assembly Rooms.

Then the Oratorio Club came out and sang Dudley Buck's *Golden Legend* at the Academy, and although Mr. Buck is an old resident of Brooklyn this work has never been adequately sung here until this concert. He himself directed the performance, in response to invitation, so that this work was as well interpreted as possible. It is a cantata, not an oratorio, and in spite of the excellent and voluminous work of the club it seemed just a trifle light; perhaps because it came as an episode in a few days of rather strong music. The words are Longfellow's, and there is a gain in that, for a good many of the audience cannot help interesting themselves in the matter that is sung, as well as in the setting. Perhaps one might say of this *Golden Legend* that it smells of the lamp, and that it does not reflect the passion and the experience that we might have looked for in the work of some man whose life had been less quiet and scholastic than that of Mr. Buck. It is melodious, agreeable, at times dramatic, as in the storm episode, and always accurate, considered in its technical aspects. With such a force as that of Mr. Damrosch's we might discover that the work had spirit, too. After Mr. Buck's work had been finished, and the composer had been applauded to more than his heart's content, the society took up Mendelssohn's *Loreley*, and sang it with a good deal of bounce under its regular leader, Mr. Walter Henry Hall. Under this enthusiastic conductor the singing is so prompt, so true, and so expressive that great hopes were formed that night of the future of choral work in this town. The soloists were Carl Dufft, Charles Phillips, Mary H. Mansfield and Agnes Anderson. Gustave Dannreuther was Kapellmeister of a good orchestra of fifty.

C. Mortimer Wiske, who did not cover himself with glory unalloyed when he led a performance of *The Messiah* in your town, did better on his own ground the other night. He led a performance of the Euterpe Society, which includes not only singers, but an amateur orchestra. And amateur orchestras are, with possibly no exception, very terrible. But as the singers occasionally drowned out the violins and made a good big bluff against the horns, the lesser irregularities of tone and time were not so much noticed. Still the fact that the Academy of Music was hardly more than half full, and at an invitation concert, is significant.

The principal number was a Yuletide by Thomas Anderson, which has a verbal basis of Northern lore and superstition and is tuneful and interesting. The miscellany comprised the *Merry Wives of Windsor* overture of Nicolai, the *Inflammatus* from the *Stabat Mater*, the quartet from *Rigoletto*, Massenet's *Pleurez, mes yeux*, three of Moszkowski's Spanish dances and two tenor songs by M. Chadwick. The chorus showed better drill than the orchestra.

C. S. MONTGOMERY.

Saint-Saëns.—At the first concert of the Paris Conservatory M. Saint-Saëns performed the Mozart concerto in A in a style of extreme elegance and incomparable grandeur. He was called out three times. He triumphed not only as a virtuoso, but as a composer, for the success of his *La Lyre et la Harpe* was equally great.

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Emil Senger.

EMIL Senger, of whom the picture below is a good likeness, has the reputation of possessing the lowest bass voice in the country. He sings with ease B flat in the contra octave, and F above the staff. But it is not the length and depth of his voice which make him ever welcome to his hearers in concerts as well as opera. There is combined with the great power of his organ an indescribable softness and sympathetic quality, which distinguishes his voice from all other basso profundos.

That his method and training are without flaw goes without saying, if it be considered that Mr. Senger received his musical education under the guidance of that eminent master of the vocal art, Herr Emil Fischer. Mr. Senger was for three years a member of the Metropolitan German Opera Company, and last year with Mr. Damrosch's Wagner Opera.

He has made numerous trips through the country, the most extended with Ovide Musin, the violinist, with whom he sang in almost every large city in the Union.

Mr. Senger has the bass parts of over thirty operas in his



EMIL Senger.

répertoire, and all the standard operas, to which his style and training are so well suited.

As a vocal teacher he has been very successful, as he understands how to impart his knowledge of the art of singing by the peculiar gift he possesses in explaining seemingly unexplainable processes.

His studio at 138 Fifth avenue is consequently a very much frequented place.

Two months ago Mr. Senger married the well-known pianist Miss Valesca Franck, who is a niece of the celebrated German novelist and playwright, Paul Lindau. She studied under Theo. Kullak, of Berlin, and Franz Liszt, and played with great success here and abroad. Mr. and Mrs. Senger contemplate giving a series of song and piano recitals, in which they will undoubtedly be very successful, as Mrs. Franck Senger is also a most accom-

plished accompanist, which is very exceptional among solo pianists. We append some of Mr. Senger's press notices.

Mr. Emil Senger, the basso, was very well received. His voice is heavy and grand, and is handled to perfection.—*Daily Eastern Argus*, Portland, Me.

Mr. Emil Senger, who sang a solo from *La Juive*, and in response Deep Down in the Cellar, possesses a genuine bass voice extending from lower B flat to F in the third octave above, these tones being produced in a natural manner, with distinct utterance and faultless intonation. It is a grand organ, the duplicate of which is seldom heard.—*Brooklyn Citizen*.

Emil Senger, the basso, won much and well merited applause by his fine rendition of the prayer from *La Juive*.—*New York Herald*.

Mr. Senger, the basso, is an excellent singer, both in voice and method.—*Springfield Republican*.

Mr. Senger sang a solo, *Si pel Rigor*. He possesses a wonderfully powerful bass voice, full of feeling and sweet.—*Toronto World*.

Emil Senger, the basso, has a voice so big that it gives one the idea of being unwieldy, but he wore well last night and became a favorite. It is a pity that he did not give an old-timer, which good bassos are so happy in.—*Daily British Whig*, Kingston, Ont.

Mr. Emil Senger in the part of the *Minister* (*Fidelio*) gave great satisfaction; his fine voice easily filled the big Metropolitan Opera House.—*New York Times*.

In last night's *Liederkranz* concert Mr. Emil Senger sang two songs by Lenz with great success. His voice is an extraordinarily sympathetic basso profundo.—*New York Staatszeitung*.

In his selection from Halévy's *La Juive* Emil Senger was heard in a number admirably suited to his sonorous bass. His encore song from Mozart's *Magic Flute* also gave him splendid opportunity. His voice is full, very heavy and perfectly true and firm. He would be heard at his best in oratorio in the title part of *Bilhah*, for instance.—*Rochester Morning Herald*.

Emil Senger, the basso, was in great form and his low notes were a revelation by their depth, clearness and beautiful quality. After singing an air from *La Juive*, with great power and expression, he gave an encore *My Love is Like the Red Red Rose*, by Brandies.—*Manitoba Daily Free Press*, Winnipeg.

Emil Senger was in great demand and had to sing three songs before the audience would part with him.—*Cincinnati Commercial Gazette*.

Mr. Emil Senger has a fine bass voice of splendid range in the lower register.—*Toronto Globe*.

Mr. Senger's *Mephisto* at the Grand Opera House was a splendid performance, both dramatically and vocally.—*New York Sun*.

Mr. Senger deserves praise for his singing in the part of *Fafner* (*Siegfried*), which he did with great volume of voice and perfectly true in spite of its difficulty, which is remarkable for the fact that *Fafner* is not in a position to see the conductor or hear the orchestra.—*New York Tribune*.

Perhaps the treat of the evening was the singing of Mr. Senger. He has a rich, clear, mellow and powerful bass voice, and made a decided hit with the audience.—*Cincinnati Inquirer*.

Mr. Emil Senger, basso, sang in his accustomed inimitable way with the same rich, mellow bass that has made him renowned among vocalists.—*Atlanta Constitution*.

Among the numerous interesting concerts which our music lovers had an opportunity to follow last week, the song recital given by Mr. Emil Senger, the well-known basso, calls for special mention.

Mr. Senger, who, it will be remembered, was connected last year with Mr. Walter Damrosch's opera company, and created a most favorable impression in various parts, such as *Kothner*, in *Die Meistersinger*, the *Minister* in *Fidelio*, &c., is the possessor of a bass voice of unusual depth and sympathetic quality.

The selections which he interpreted on the occasion included *Die Thellung der Erde*, Haydn; *Nachtstück*, Schubert; *Ali Heidelberg du feine, jensen*; aria from *Hérodiade*, Massenet; *Sérénade de Don Juan*, Tchaikowsky, and *Landsknechtlieder*, Lenz.

Mr. Senger's rendering of these numbers was exceedingly artistic displaying his thorough appreciation and knowledge of the various schools. He uses his powerful voice with discretion, and sings most intelligently.

His performance was appreciated by a cultured audience, and he was deservedly rapturously applauded.

Mr. Emil Senger was assisted by Miss Sidonie Trenkmann, soprano, and Miss Valesca Franck-Senger, pianist, who, if we are not mistaken, is a pupil of Liszt. Gifted pianists as a rule are indifferent accompanists. In this instance Mrs. Senger demonstrated that there

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are exceptions, for she sustained Mr. Senger's vocal reading with consummate taste and delicacy. Mr. Emil Senger's song recitals will be followed with great interest.—*Freund's Musical Weekly*.

A SONG RECITAL.

Mr. Emil Senger, basso, who was last year with Mr. Damrosch's opera company, and will be remembered as having sung *Kothner* in *Die Meistersinger*, *The Minister* in *Fidelio*, and other parts of like character, gave a song recital last evening in Steinway Hall with much intelligence and sincerity. He gave decided pleasure to his audience. Mme. Franck-Senger accompanied all the songs with skill and taste.—*The Sun*.

Nikita.

MADEMOISELLE NIKITA is scoring a succession of brilliant triumphs just now in Great Britain, where she is engaged, under the direction of Madame Patti's manager (Mr. Harrison), giving a series of grand concerts.

Mlle. Nikita's first appearance in Birmingham earned the following from the press of that city:

The most interesting event of the evening was the first appearance of Mlle. Nikita, whose sudden rise has created a sort of furore in the musical world. The grand recitative and cavatina from Verdi's *Ernani*, *Sorthe le la note* and *Ernani!* *Involami*, which the new cantatrice had chosen for her début in Birmingham, were splendidly given, this performance alone being sufficient to prove Mlle. Nikita's claim to be regarded as a prima donna of highest rank. Her voice is both powerful, flexible and sympathetic, and her execution of roulades, shakes and chromatic passages far above the average in respect of clearness, neatness and general brilliancy. Her shake, indeed, is almost phenomenal. Her pianissimo has a peculiar and characteristic flatness; her attack of the higher notes simply perfection. In the brilliant vocal waltz, *Day Dawn*, composed for her by Signor Ardit, Mlle. Nikita was again successful in moving the audience, whose applause was so spontaneous and long continued that the fair singer had no choice but to reappear and sing *Gin a Body Meet a Body*, which familiar favorite was rendered with exquisite feeling and a charming simplicity.—*Birmingham Gazette*, December 8.

While our kinsfolk across the Atlantic have not as yet added a single strong personality to the roll of composers, they have succeeded in giving to the world of art no insignificant number of notable singers, and Birmingham has at length been afforded an opportunity of hearing the celebrated American cantatrice, Mlle. Nikita, a native of Washington and pupil of Maurice Strakosch, the instructor of such famous vocalists as Patti and Nilsson. We recognize in Mlle. Nikita an artist of exceptional gifts and splendid attainments. The possessor of a voice flexible, brilliant and of superb range, she could hardly have chosen a more satisfactory subject for the display of her powers than the well-known recitative and aria which still survives from Verdi's first great success, *Ernani*. This was interrupted and followed by loud applause, which the excellence of its rendering fully deserved. In the vocal waltz written expressly for her by Signor Ardit her glittering vocalization simply "brought down the house."—*Daily Post*, December 8.

After her reappearance in Aberdeen, Scotland, the following was read by the public next morning:

The second Harrison concert of the season last night was one of the most enjoyable and successful in every way that has been given under these auspices. The music hall was filled with an audience which was at once "fashionable" and representative of the musical classes of the community generally, and the quality of the entertainment was such as to afford no ground for criticism. Mlle. Louise Nikita, "The American Nightingale," who made her first appearance here four years ago, was doubtless the principal attraction of the concert to the casual concertgoer as well as to the subscriber for the series.

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WRITE FOR CATALOGUE AND PARTICULARS.

Mlle. Nikita, in her singing of Elvira's cavatina in Verdi's *Ernani*! *Involami*, shows that she has reached her full maturity as an interpreter of music demanding the highest technical powers of execution, while she infused into it an intensity of feeling which is rarely associated with music of so vocally exacting a character. Her facial expression, too, adds greatly to the charm of her singing, and forms a pleasing index to the emotions stirred within. The singing of the cavatina was followed by a furor of applause and the presentation of a beautiful bouquet to the fair cantatrice, who returned the compliment in a rendering full of passionate power of Massenet's air *Pleurez, mes yeux* (*Le Cid*). A ballad, *Memories*, by M. Le Roy, she did full justice to. —*Aberdeen Daily Free Press*, December 5.

Mlle. Nikita charmed everyone by her winsome manner as well as by her magnificent singing of Verdi's *Ernani*! *Involami* and an excerpt from Massenet's *Le Cid*, which was given as an encore. In M. Le Roy's ballad, *Memories*, Nikita essayed a more homely type of music and gave evidence of her fine feeling and sympathy.

Day Dawn, composed for her by Ardit, was rendered with great sprightliness and charm, and she fairly carried the house by storm with *Comin' Through the Rye*.—*The Aberdeen Journal*, December 5.

Sauret's Farewell to England.

LONDON, December 18, 1895.

PROF. EMILE SAURET said *au revoir* to-day to a large number of his pupils at his studio in the Royal Academy of Music, prefacing his journey to Berlin, and finally his professional tour in America, to which end he will set sail from Liverpool by the steamer *Eturia* December 28.

It was my fortune to find Professor Sauret in his studio. He was all hurry and excitement, but after dismissing his class, member by member, and bestowing upon each pupil the compliments of Yuletide, and receiving their wishes for a safe journey to and from the States, the master of the Strad. intimated his readiness to converse.

Professor Sauret pointed with pride to a testimonial signed by the members of his various classes, wishing him success and prosperity in his American tour.

"I am very anxious to get back to the States," said Professor Sauret, "if but to note the manifold changes that have taken place within the past twenty years. I made my first American tour in 1872; went there again in 1873 and 1874, and repeated the journey in 1876. Those were the prosperous days of De Vivo, Strakosch and the late Charles Ditman.

"But aside from old memories, I am anxious to meet with some of my pupils, and I have many in the United States who have made splendid reputations. It is a great thing, you know, for one to be able to look over one's past and find such results. This is my thirty-third year in public, as a violinist, and aside from the hours that I have devoted to teaching I have mastered a repertory of 488 compositions, as indicated in THE MUSICAL COURIER of December 4. From this list of works I shall select my programs for my American tour, which calls for fifty concerts.

"My favorite numbers? Ah, well, I would not wish to commit myself upon that score. I always consider that I am in the hands of my public, and that which suits them best suits me. It is of course impossible to anticipate programs. New York demands one character of works, Philadelphia another; then there are Boston, Cincinnati, St. Louis, Chicago, Milwaukee, San Francisco—all of these must be considered, because in no city are the tastes of the people alike. But I fancy that I am quite safe in saying that out of my repertory of 488 compositions food will be found for all. Ah, indeed I am very happy to know that I have so much in anticipation during my coming trip."

Professor Sauret spoke feelingly of some of New York's great dead musicians. Particularly did he refer to the late Dr. Damrosch. He mentioned kindly the name of the late

August Gemündner, calling up an incident of the breaking of a Strad., which Mr. Gemündner repaired.

"Free of charge, of course," added Professor Sauret, and "I do not wish to neglect to say that Mr. Gemündner was not alone a man of great talent but of charming personality. Ah, memories, memories! No doubt I shall meet many old friends in New York."

A. F.

Success of an Agramonte Pupil.

ON Wednesday evening December 18, at the Lyceum in Morristown, N. J., Mrs. Alfred Chester Coursen sang to an audience composed of the musical and fashionable people of Morristown and Madison. The concert was arranged by an artistic friend of Mrs. Coursen, and among the patronesses were Mrs. H. McKay Twombly, Mrs. Edward Thebaud and Mrs. James A. Webb, of Madison, with several other fashionables of

Mrs. Coursen, who is a pupil of Agramonte, possesses a voice of rare sweetness and power, of unusually wide range and sympathetic quality. Her tone production is pure and her phrasing excellent. She sang songs of Ambroise Thomas, Abt, Lassen, Goldmann and Gluck's *Che farà*, and was enthusiastically received and applauded. For encores she gave several folk songs with true artistic simplicity and fervor. She is a sympathetic artist, who has been for some time a member of the choir of Madison Presbyterian Church, and frequently sung in the cause of charity, but has not before made a professional concert débüt.

Mr. Milo Deyo, pianist, assisted her most satisfactorily. Mrs. Coursen will shortly be heard in concert in New York.

Paderewski and the Symphony Society.—Paderewski's last appearance in New York for virtually the present concert season will be with the Symphony Society on Friday afternoon and Saturday evening next, when the following program will be given:

Symphony No. 4, in D minor..... Schumann
Concerto in E flat major..... Liszt
Vorspiel, Ingweide..... Schilling
Overture, Rouslane and Ludmila..... Glinka
Piano solos..... Paderewski.

Suite, Les Erinnies..... J. Massenet

After this concert Mr. Paderewski goes West for a long trip of several months.

Carl E. Dufft.—Dr. Carl E. Dufft will sing in the Messiah, January 7, at Carnegie Hall. On January 9 he sings at Painesville, Ohio, *Judas Maccabeus*; January 16, a recital at Somerville, N. J.; January 23, recital at Rahway, N. J.; February 6, at Newport, Vt., and on February 10, in the Creation at Montreal.

Considerate Calve.—That Emma Calvé is not the selfish, inconsiderate type of prima donna proverbially written about, or capricious as externals might suggest, was instanced last Thursday, when, rather than disappoint some expected visitors, she received them in her room where she lay ill in bed. Two years ago Frank E. Sawyer, of rising composer fame, wrote a dramatic aria for Calvé which met her favor and which he has recently supplemented by some songs, and a visit was arranged whereby the young composer might chat with her over some music, bringing with him two artistic young women friends. Mme. Guy d'Hardelet assured them in the first case that Calvé would naturally have to forego the appointment, but the thoughtful prima donna protested against their leaving and received them for a long, charming visit. Her guests, regarding the pensive face and dark sad eyes, found more beauty and magnetism away from stage glamor than they had experienced in her *Carmen*, *Santuzza* or fair, flower-like *Ophelia*. Calvé has shown marked encouragement to Mr. Sawyer in his compositions.

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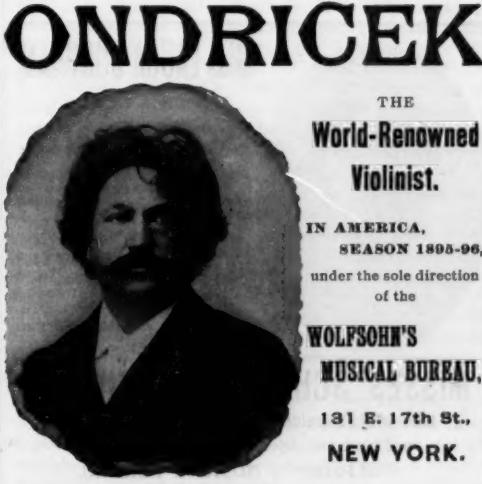
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BRITISH OFFICE OF THE MUSICAL COURIER,
15 ARGYLL STREET, OXFORD CIRCUS, W.,
LONDON, December 31, 1895.

ME. GUY D'HARDELOT'S many friends are glad to read of her popularity in America. There wasn't anybody last season whose songs were sung more frequently than this popular composer's at the swell functions of English society. Her songs were sung everywhere, and as much as possible she was there to accompany them, or to sing them herself in her delightful, piquant manner. Socially Mme. Guy d'Hardelet is one of the most highly esteemed of any of the lady composers that we have ever had in England. Among her songs the most widely sung here may be mentioned *Sans toil*, *Mignon*, *Amorita* and *Say Yes*.

Herr Rosenthal has completed his triumphal march through the English provinces. The enthusiasm that he has created in some towns has been certainly unsurpassed, and in many places unequalled. So far his absolute command of the technic of piano playing, the great intelligence displayed in his interpretation and the poetic feeling that he has infused into his work have made a profound sensation. After appearing at the Monday Popular Concerts he returns to the Continent. He will then take a holiday for three months in Algeria, returning to London about the 1st of May. I think so far nothing is definitely settled about his next American tour.

An interesting article was read at the Musical Association recently by Mr. T. L. Southgate, formerly editor of the London *Musical News*, on Novelists and Music, giving many illustrations of the application that some of our leading writers have made on musical terms and expressions, which were very wide from the mark. Altogether Mr. Southgate's lecture was most interesting.

The Carl Rosa Opera Company have had one of the most successful tours, and probably the most successful they have ever had, during the past autumn, and, as far as I can learn, this may be largely set down to the popularity of Miss Ella Russell as prima donna. She was formerly engaged for two performances a week, but her singing has been so successful, and the attendance so large whenever she appeared, that the management induced her to make three and sometimes four appearances during the week. Mlle. Zelie de Lussan, another favorite of the Carl Rosa Company, has been very successful in performances of *Carmen*, and later in that of *Mignon*. It speaks greatly for American singers that two prima donnas from across the waters should be depended upon for sustaining an important season as the Carl Rosa's.

The students of the Guildhall School of Music gave a performance of Gilbert and Sullivan's early opera, *Princess Ida*, in the large hall in the building on Monday. Both composer and librettist took a lively interest in the per-

formance, and a large number of city dignitaries were present. The performance was certainly a very commendable one in every particular.

There is very little to say with regard to concerts during the past week, but I might mention that Mr. G. E. Holmes appeared at a concert given by Miss Elsie Cave at the Queen's Hall, and made a very favorable impression in songs by Rubinstein, Schumann and several of the American composers.

Mr. Henschel, with the Symphony orchestra, gave a performance of *Missa Solemnis*, in memory of Beethoven, on Tuesday, the 17th inst. The performance was rather level, Mr. Ffrangcon-Davies being perhaps the only soloist that was worthy of mention.

The Incorporated Society of Musicians hold their eleventh conference at Edinburgh, commencing on the 31st inst. On the first day a paper will be read by Mr. Walter Hately on Some Characteristics of Scottish Music, with illustrations. In the afternoon Mr. A. K. Virgil will give an address on the Technical Instruction of Piano Playing, with illustrations on the clavier and piano by Miss Julie Geyer. January 1 in Scotland is a very busy day (*sic*), and as the conference had been warned that the Scotch members would probably be unable to participate in any important meetings for various reasons, nothing will be done that day except a private meeting of the members and a banquet in the evening, at which Mr. Alexander Mackenzie presides. On Thursday the principal address will be on the Association of Tonal and Verbal Speech, by Professor Niecks, followed by another paper on The Bitter Cry of the Children, by Franklin Peterson, Esq. On the closing day Dr. Ebenezer Prout will give an address on the orchestra in 1800 and 1900, giving the condition of the orchestra at the former period and comparing it with that of to-day; the contribution of various composers to the art of orchestration; the German school, the French school; the advanced modern school of orchestration; the general tendencies of modern composers of the present day. Mr. T. Roylands Smith gives a paper on the Choral Associations; Their Aims and Objects, and M. S. Midgely on the influence of the five-octave keyboard on Beethoven's piano works. Entertainments of various kinds, including concerts, organ recitals and so forth, will be interspersed during the time, and the conference will end with a grand reception and ball, given by the Lord Provost on Friday evening.

A new opera by Dr. H. G. Henniker, called the *Cavaliers and Roundheads*, was produced with all accessories at Maidstone on December 4. Report says that the music throughout is melodious and in parts very dramatic. It was well put on and proved a popular success.

On Sunday evening Mr. Auguste Van Biene delivered an address entitled the Actor Musician in the banqueting room, St. James' Hall. This was the third of the lectures by representative actors on their art. Mr. J. P. Hurst, vice-president of the Playgoers' Club, was in the chair.

Dr. Hubert Parry, director of the Royal College of Music, has undertaken to compose a sacred cantata for the Three Choirs Festival, which will be held from September 8 to 11 next year at Worcester. The new work will be a half program oratorio, lasting little over an hour.

"The Salon" held another of its interesting winter soirées at the Royal Institute of Painters in Water Colors, Piccadilly, when the entertainment was chiefly musical. Madame Pemberton Hincks, from New Orleans, sang one or two of the charming creole songs with which she is now creating a new genre in the concert room. The same accomplished artist was also heard in several of the refined compositions of Mr. Herbert Bunning, sometimes in solos, sometimes in conjunction with Mr. Darvall. Madame Fortescue played two solos on the harp, and Miss Dell Thompson recited, greatly to the satisfaction of a large and appreciative audience, which included many persons of note.

The competition for the Robert Cocks & Co. prize at the Royal Academy of Music took place on the 16th. The examiners were Madame Fanny Frickenhaus, Miss Clinton Fynes, and Mr. G. E. Bambridge (chairman). The prize

was awarded to Lily West. The examiners highly commended Alicia A. Needham, Edith Pratt and Bessie M. Stibbs. Miss West is a native of London.

Miss Clara Poole has been booking a number of engagements lately, and among them may be mentioned Mr. Henschel's Symphony concerts, when she will sing in his *Stabat Mater*, a concert in Edinburgh, where The Hymn of Praise and Rossini's *Stabat Mater* will be given at the Imperial Institute, under Signor Randegger; concerts in Glasgow, Hanley, Liverpool, a week's tour in Wales and with the Carl Rosa Opera Company, should they have a season in London.

M. de Greef will commence a second provincial tour on January 15, and will appear during the next two months in some thirty different towns. This is the result of the pronounced success of his tour which ended last month.

The priceless gift that Mr. Randegger has just received from the Queen as a souvenir of his conducting the Imperial Institute Orchestra before Her Majesty recently is certainly one of the rare treasures out of the perquisites of a brilliant and successful career. This gift consisted of a picture of Her Majesty, bearing her autograph, and inclosed in a beautiful silver frame, mounted with the royal crown and coat of arms, and inclosed in an elaborate case. This souvenir coming from our noble Queen reflects the high esteem and appreciation in which Mr. Albert Randegger is held by English musicians and amateurs. His advice is often sought, not only by individuals, but by our leading educational establishments, and his late appointment as one of the directors of the Royal College of Music is a step on which that institution is to be congratulated.

Mrs. Emile Behnke, the celebrated voice teacher, is now busily engaged on the tenth edition of her late husband's *Mechanism of the Human Voice*, which also contains her supplement on *The Causes of Voice Failure*. This book, which has proved so popular, has been translated into most of the languages on the Continent, is certainly a very valuable aid in the field of voice production. Mrs. Behnke, who has now become such a recognized authority, has numerous applications for lectures, and several of them will be given at some of the leading institutions in London and the provinces, and I shall take pleasure in giving my readers a report of some of them. It is really wonderful to see some of the cases that Mrs. Behnke has cured. For instance, one minister who had spasms of the glottis, and whose voice would sometimes stop in the middle of a word and he could not speak for several seconds, was completely cured by her. She has done a great deal of good for many voices which had been improperly trained. Altogether Mrs. Behnke is one of our most interesting personalities here, and as she is doing a great work in the field of voice production I shall say more about her from time to time.

I announced some time ago that the Carl Rosa Opera Company would give a series of performances at Daly's Theatre, London. Negotiations have been going on for some time, and I believe it is now settled that they will give a month of matinées, commencing on January 20. Just at present London theatres are so much occupied that it is very difficult to get one, and in fact impossible in the centre, thanks to the prosperity of the evening performances. They hope, however, at this season of the year, that afternoon performances will prove popular with a large contingent of the public, including ladies who cannot attend the evening entertainments. This will give us an opportunity of hearing Miss Ella Russell in her leading rôles, and also Miss De Lussan, the two most noted artists in this country; and among the works that will be performed are Arthur Sullivan's *Ivanhoe*, Hamish McCunn's *Jeanie Deans*, Mendelssohn's *Son and Stranger*, *Hansel and Gretel*, *The Flying Dutchman*, *Lohengrin*, *Tannhäuser*, with Mr. Barton McGuckin in the title rôle, and Miss Marie Titien as *Santuzza* in *Cavalleria Rusticana*, *Pagliacci*, *Carmen* and *Mignon*. I understand also that Miss Alice Esty and Madame Clara Poole will be included among the artists.

The new piano quartet by Grieg will probably be intro-

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duced into London soon after the new year by Johannes Wolff, and negotiations are in progress to bring this noted composer over here to conduct several orchestral concerts.

Wishing my readers a merry Christmas and a happy and prosperous new year, I take this opportunity of saying that THE MUSICAL COURIER has become so popular in England that we have found it necessary to have a special London edition which embraces the matter of interest to musicians in the New York part and a full report of all matters of interest in Great Britain and the colonies. Out of this it will be my intention during the coming year to give my readers a summary of what would be interesting to them.

MME. BURMEISTER-PETERSEN IN LONDON.

Place aux dames! The Abbé Liszt can hardly rest in Hades if he be conscious of the brilliant achievements of so many gifted pupils, both masculine and feminine. Two of the sterner and more violent sex are now "astonishing the natives." Mme. Sophie Menter, according to her reverend master, played the piano even better than himself; and now appears Mme. Burmeister-Petersen, the court pianist of the Duke of Saxe-Coburg and Gotha—last, but certainly not the least. Madame Burmeister-Petersen held her first recital on Wednesday afternoon of last week at Steinway Hall, under the management of Mr. N. Vert, and although the weather quite justified the proverbial objection to "dreary dark November," the hall was not empty, or half empty.

The scheme of this recital included a fugue of Bach in D minor (à la Tausig); four pieces of Chopin; two of Rubinstein; Le Carnaval of Schumann, and three effusions of the Abbé Liszt, inclusive of the Rhapsody (No. 6). Chopin contributed the ballade in G minor, the pretty valse in E minor, a nocturne in G minor, and the lovely étude in G flat, which ought to have been encored—so short and yet so sweet. What of the fair pianist herself? Let the judges and the connoisseurs return—if wise—a unanimous verdict of approval and unstinted admiration. Mme. Burmeister-Petersen must always delight any appreciating assembly. It must be presupposed that her technique is worthy of the famous master, and the piano, in such hands, may be said to speak—rather to sing—eloquent language; apt to stir the soul and inspire new ideas for the benefit of such auditors as possess minds. A judicial deliverance—and all true critics must be impartial judges without tinge of prejudice—might hint at an occasional excess of impulsive force, and a consequent non-recognition of certain delicate and obviously required observances of light and shade—what painters term the chiaroscuro. Yet these are excusable macule or spots on the sun, when all the rest is so surpassingly grand and clear.

The fugue of old Sebastian was most lucidly evolved; it is a specimen of the master's finest, and in one section might be noticed an anticipation of Händel's variations in E, or Edgware *forgery!* Chopin was well interpreted, and Schumann's Carnaval deliciously *played with*—if the phrase may be allowed—created a sensation. In Rubinstein's Valse Caprice Mme. Burmeister-Petersen made the high B flat, so finely accented, ring like a silver church bell, only that the instrument in the tower could not well produce the staccato effect of the lively snap in Rubinstein's text. The Steinway piano was well shown forth.—*Musical Standard*.

MR. WHITNEY MOCKRIDGE AT THE CARDIFF FESTIVAL, 1895.

We quote a few of the many press notices about Mr. Mockridge's singing at this important festival:

ST. PAUL.

Mr. Whitney Mockridge sang the tenor music with very considerable depth of feeling.—*Times*, September 19, 1895.

Mr. Whitney Mockridge quite justified his selection for the important part confided to him.—*Birmingham Gazette*, September 19, 1895.

Of Mr. Whitney Mockridge, the Canadian tenor, we expected great things, and we are pleased to be able to record that his singing was very good throughout.—*Weekly Sun*, September 23, 1895.

The soloists were Mme. Albani, Miss Clara Butt, Mr. Whitney Mockridge and Mr. Watkin Mills. Mr. Whitney Mockridge did his work with every indication of devotion to it, and his interpretation of the aria *Be Thou Faithful* was one of the finest things in the entire performance. He sings at all times with refinement and always conscientiously.—*South Wales Daily News*, September 19, 1895.

MESSIAH.

Mr. Whitney Mockridge, who took Mr. Ben Davies' place after the interval, gave a fresh proof in *Thou Shalt Break Them* of evident devotion to his art, the result being that his efforts as the festival progressed were received with increasing favor.—*Western Mail*, September 23, 1895.

VERDI'S REQUIEM.

Mr. Whitney Mockridge and Mr. Watkin Mills were the soloists. The former gentleman possesses a first rate tenor voice, and sang his difficult music throughout like a true artist.—*Freeman's Journal*, September 20, 1895.

Mr. Whitney Mockridge's singing of solemn and stately music is always good. In the trio *Lux Eterna* he showed his vocal powers with excellent effect, and throughout his work was painstaking, and of uniform merit.—*Cardiff Times*, September 21, 1895.

SPOHR'S LAST JUDGMENT.

Mr. Whitney Mockridge scored an undoubted success by his masterly interpretation.—*The Western Mercury*, September 21, 1895.

BERTHOVEN'S CHORAL SYMPHONY.

Not often has the difficult, trying, almost impossible music come near to what it should be. This remark applies to the soloists—Mme. Henson, Miss Butt, Mr. Whitney Mockridge, and Mr. Douglas Powell.—*Telegraph*, September 21, 1895.

MISCELLANEOUS

The concert concluded with Wagner's Siegfried Idyll and an excerpt from the Meistersinger, splendidly sung by Mr. Mockridge.—*Birmingham Gazette*, September 19, 1895.

PIANO PLAYING WITHOUT PRACTICING!

A BOON AND A BLESSING INDEED

Piano playing without practicing! It sounds altogether too good to be true. Yet Mr. Macdonald Smith makes no less a claim on behalf of a system with which his name is identified. And undoubtedly if half of what Mr. Smith says is true he may fairly claim to be reckoned at once among the most remarkable discoverers of his age and the greatest benefactors of his species. For from the layman's point of view, the great, the supreme merit of Mr. Smith's system consists in the fact that it involves the total abolition and disestablishment of all that terrible scale practicing and five-finger exercising from which the much enduring next door neighbor has suffered so grievously and so long. In fact, according to Mr. Smith's theories, this practicing is not only useless, but positively injurious, since, while it may further mechanical dexterity up to a certain point, this can only be done at the expense of all delicacy and refinement of touch.

A CRITICISM OF THE HAND.

What, then, is the method which Mr. Smith advocates? To a representative of the *Westminster Gazette* who had a chat with him on the subject at his house at Blackheath the other day he was good enough to explain his system at length. In the first place, it appears that, considering the matter from the piano player's standpoint, he criticises the human hand in the most disrespectful manner as a contrivance quite curiously unadapted to the purpose to which it has to be put. The short thumb, with its lateral movement, he allows is handy enough in its way. But the four fingers are all of varying lengths and different strengths. Add that the thumb is never used for an up-and-down movement except in piano playing, and that the tendons of three of the fingers are all tied together in a manner most provoking from the pianist's point of view, and the conclusion is obvious that the hand is by no means naturally fitted for playing the piano, and consequently requires to be most carefully adapted to its unaccustomed work.

THE REQUIREMENTS TO BE MET.

How, then, to effect this adaptation? According to the received opinions on the subject, this is only to be done by incessant exercising of the rebellious muscles—in a word, by continuous practice at the keyboard. According to Mr. Macdonald Smith, the result should be attained in quite another way—by the substitution, to wit, of a series of simple exercises or actions, devised on sound anatomical principles to strengthen and develop the various muscles brought into play in piano playing for the ordinary everyday practice. It might be thought at first sight that no system of manual gymnastics could surpass for this purpose actual practice at the keyboard. But according to Mr. Smith this is a fallacy. No muscle, he says, can be properly developed unless it is fully contracted. Only in this way can the stale, used-up blood be expelled, and the sound, fresh blood substituted. Ordinary practicing, save in the rarest instances, does not involve this full contraction of the muscles. The exercises devised by Mr. Smith on the contrary do this. Hence their superiority.

HOW TO MEET THEM.

"The muscle," said Mr. Smith on this point, "is developed just in proportion as it is fed—in proportion, that is, as it is emptied of waste material and fed with fresh blood from the arteries. Quick and full contractions propel the used-up blood along the veins and allow the muscle to draw in nourishment from the arteries almost as in the action of squeezing a sponge. The amount of contraction resulting from simple keyboard practice does not do this. It is entirely from the blood that the muscle derives the nourishment, which not only enables the fibres to grow and develop, but gives it this capacity for work. Even a large muscle will have little endurance if there is not an abundant flow of blood through it. After which I need hardly tell you the exercises I have prepared are adapted to contract the muscles to the utmost extent, and thereby to stimulate their nourishment to the fullest possible degree."

THE "PRACTICING" OF THE FUTURE.

"How many of these exercises are there, and what are they like?" "There are six in all," was the reply; "the first for the fingers, the second for the hand, the third for the wrist, the fourth for the forearm, the fifth for the upper arm, and the sixth for the shoulder." And Mr. Macdonald Smith suited the action to the word in each instance as he described the various motions to be gone through. They appeared quite simple and readily grasped, though Mr. Smith took care to explain that each was the result of much study and careful thought and that unless performed with precision their efficacy would be largely destroyed. When it is added that the

whole of the exercises can be performed properly in ten minutes or a quarter of an hour, and that even in case of beginners they are not to be repeated more than four times a day, it is quite unnecessary to dwell on the nature of the revolution which would be effected by the general adoption of the new system in place of the old.

THE LIMITS OF THE SYSTEM.

Asked how the utmost development of the muscles would facilitate piano playing without that familiarity with the keyboard coming only from practice, Mr. Macdonald Smith explained that his system was not designed to abolish practicing so far as it were necessary for this purpose, but only that practicing the object of which was merely muscular growth and development. "Any number of players," he observed on this point, "know exactly what they want to do, but lack the ability to do it. The spirit is willing, but the flesh is weak. They cannot persuade the muscles to do their bidding. Cultivate the muscles more and the difficulty will disappear at once. To make the muscles perfectly responsible to the will of the player, their full development only is necessary."—*Westminster Gazette*, London.

FRANK V. ATWATER.

The Manuscript Society.

GENERAL DIRECTIONS GOVERNING THE EXAMINATION OF MANUSCRIPTS FOR ADMISSION TO ACTIVE MEMBERSHIP, AS DETERMINED BY THE MUSIC COMMITTEE.

1. The motive (theme) must form a complete phrase, whether satisfactory in itself or suggesting further development. It must mean something.

2. The composition should be free from faults, and should not be too primitive in harmony, &c., it must show that its author is conversant with the use of inverted chords, suspension, &c., and that he knows how to modulate.

3. Some skill must be shown in developing a theme, either harmonically, rhythmically, by variation, imitation or in counterpoint.

4. The manuscript must prove that its author is fully acquainted with the nature and the compass of the instruments and voices for which he writes.

5. In compositions for voices the text and music must suit each other in sentiment and rhythm.

6. The composition must show that the author can write naturally and fluently.

7. The manuscript must be accurately and legibly written.

In examining manuscripts the examining committee should see that the above points are observed. It will, however, perform its task in a liberal sense and avoid pedantry. At the same time it should be understood that this society is not a kindergarten for beginners. Should any applicant for membership manifest talent in some respects, but fail on account of shortcomings in others, the committee may point out some of the more prominent defects into which the composer has fallen through oversight or incorrect schooling. This will enable him to submit a more meritorious composition, in case he decides upon a second examination.

The mode of examination shall be as follows:

1. The secretary of the music committee, who is pledged to secrecy, shall cover the name of the composer on the manuscript wherever it occurs, so that the committee shall not know from whom the manuscript comes.

2. Each member of the committee shall examine the manuscript separately and report his findings to the chairman.

3. Each member of the examining committee shall mark the excellence of the manuscript on a scale of ten points.

4. On attaining twenty-three points from all three members out of a possible thirty the secretary shall pronounce the composer as eligible to membership and disclose his or her name.



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WHERE is that constituency? Nobody seems to attend the opera at the Metropolitan Opera House when Seidl conducts. Where is that Seidl constituency? We observe a sly wink in Maurice Gran's left eye. He never expected that constituency as little as we did.

THE rumor is circulated that the operatic enterprise of Colonel Mapleson, in conjunction with certain London capitalists, has been firmly established, and that the new corporation has secured dates for Italian and French opera at the Academy of Music here and the Boston Theatre, Boston, for next season. We give it merely as a rumor.

IT is learned that Sieveking, the pianist, who made such a pronounced success in Boston with the Boston Symphony Orchestra, and in Detroit and Chicago with the Theodore Thomas Orchestra, suddenly left for Europe on the steamship Paris last Wednesday. Inquiry at the shipping office does not disclose his name on the books, but a man answering Sieveking's description and accompanied by the remarkable English pointer belonging to him, was seen on the dock and on board, so far as we can learn.

As we go to press we hear that Sieveking has voluntarily cancelled a large number of engagements that represented a considerable sum of money, which he has consequently abandoned. The matter seems to be involved in inscrutable mystery. What motive can a successful artist on the piano have in voluntarily retiring from a field already conquered, for Sieveking had certainly succeeded in making a sudden and deep impression? In Boston it amounted to a furore.

1896.

WITH this issue THE MUSICAL COURIER begins its thirty-second volume. Figures talk most eloquently. Sixteen years of uninterrupted publication and prosperity. Really we must congratulate the readers of THE MUSICAL COURIER on their good fortune in possessing such a priceless musical organ. We could furthermore toot the trumpet of self-congratulation, but, as we remarked before, figures speak more eloquently.

THE BÜLOW LETTERS.

AT last we find the promised Letters and Writings of Hans von Bülow, edited by Marie von Bülow and published by Breitkopf & Härtel, of Leipsic. The two volumes are in German and an English translation will unquestionably soon be demanded if it is not already in progress. The period covered is of the most intense interest; the individuality of the object and his direct contact with events of predominating importance lend great import to these two volumes.

Hans Guido was the first born of Carl Eduard Bülow, who had dropped the "von" from his name as he was a revolutionist, and for a time lived in Switzerland. He was a man of literary qualifications and an author of some consequence, and the particular friend of L. Tieck. The birth of this boy took place on January 8, 1830, in the corner house Kohlmarkt 19, Dresden (Altstadt), now known as Koerner strasse 12, after Koerner, the poet, who was born directly opposite. The child was weak and sickly, and his mother constantly contended that among his many illnesses of youth he had had five attacks of brain fever. Neither young Hans nor his sister Isidora, born three years later, had much to boast of regarding physical strength or health, and the domestic existence was constantly marred by the unhappy married life of the parents, who were often engaged in the most unfortunate disputes. The editor apologizes for making reference to this matter, on the ground that life in such an atmosphere partially explains some phases of Bülow's character.

At nine years Bülow began his first lessons on the piano, his teacher having been a Mr. Henselt, but the progress of the boy was so rapid that this teacher abdicated, admitting that he could not advance the boy any further. Fräulein Schmiedel was his successor, and for theory lessons a Mr. Eberwein was secured. There was no intention or purpose on part of the parents to make a musician of the boy; his progress in the Gymnasium was at such a pace that other careers were naturally dreamed and music was merely considered as a necessary accomplishment. It must have been in the early 40's that Frau Bülow made the acquaintance of Franz Liszt, who played

on several occasions in Dresden; he visited the Bülow house frequently, and it is known that at a soirée given in a neighboring residence Liszt declared: "I will only play provided you get little Bülow," who was brought in, although he already had been in bed.

The friendship established in these young days with Karl and Alexander Ritter, brothers, the sons of a wealthy widow Ritter, who was known as an ardent worshipper of the genius of Richard Wagner, and who was of great assistance to him, lasted for life, and it was with these young boys that Hans for the first time heard a Wagner work, *Rienzi*, which was on the boards in Dresden in 1842. This vivid and deep impression never left his fantasy; only his last breath took from him the enthusiasm born on that night.

The five years of instruction under Cäcilie Schmiedel were followed by lessons from Friedrich Wieck. The boy was frequently sent to Leipsic to visit the Freges, relatives of his mother, and from this city appears his first letter addressed to his mother. It was in 1841, when he was eleven years old, and it gives evidence of earnestness of thought and a seriousness of character unlike that of boy. He attends a performance of Kreutzer's *Nachtclarin* in Granada, and writes to his mother that it contains many beauties but cannot compare with *Don Juan* or *I Capuletti ed i Montechi* (Bellini's). Mendelssohn was at that time active in Leipzig, and Bülow frequently met him.

He writes from Leipsic in July, 1844: "I play now the six études of Mayer, the poème d'amour of Henselt and the A minor concerto of Hummel; also fugues of Bach. I just visited Madam Schumann, who was kind enough to play for me a number of études by Chopin and fugues of Bach and Mendelssohn, and I had to play something of Thalberg and Beethoven for her." In the fall of 1846 we find the youth at Stuttgart, where he remained nearly two years; this was due to his father's resolution to leave the former city.

During the residence in this city young Bülow fell under the powerful influence of Joachim Raff, eight years his senior, who was beginning his career as composer, and that of Molique, the violinist. The only letter from Stuttgart in this collection is one addressed to Friedrich Wieck in Dresden (Wieck was the father of Clara Schumann), in which young Bülow speaks of meeting Jules Benedict, whose father was a Stuttgart banker. Benedict was then already residing in London and was on visit to his home. He states that the taste for classical music in Stuttgart was "not even as extant" as in Dresden; speaks of Schiedmayer pianos with English actions at 500 florins.

After trips to Mannheim, Ems, Ehrenbreitstein, Coblenz in the summer of 1847 he returns to Stuttgart, writing in the meanwhile constantly to his mother. Constantly calling himself Guido when writing to others, he finally writes to Raff, stating that Lindpaintner prefers to call him Hans, which seems to have adhered to him, although he loved to sign himself Guido.

In the spring of 1848 Bülow returned to Leipsic to enter the university. From his letters to his mother we find that he is unconsciously absorbing the whole piano literature of the day, practicing in the evening all conceivable compositions of Beethoven, Mozart, Schubert, Mendelssohn, Schumann, Chopin and studies of all kinds. Here was laid the foundation of the enormous repertory of Bülow, and in a fashion without the purpose or object for which it was subsequently utilized. The correspondence of that period has a relative value only.

However, in a letter to his mother written in May, 1849, he states that Reitz had said at the Conservatory that Richard Wagner had acted as Secretary of the Provisional Government (period of the German Revolution of 1848), but that Meser had said that he was not definitely sure whether Wagner had acted in that capacity, although he was sure he filled an important function. A student, Bülow writes, had heard Wagner address the people from the balcony (of his house) and that the Government had, in consequence of all this, expunged the operas of Wagner from the royal repertory.

From Weimar he writes to his mother about Liszt, going into raptures in the letter dated June 2, 1849. A rehearsal of *Fidelio* which Liszt directs brings the enthusiasm to a climax. "In myself I recognize best how valuable it is to me to see, to hear and to speak to Liszt," he writes. From Leipsic he writes to his mother on June 21 as a secret that Liszt had told him that he had several piano concertos in his writ-

ing desk nearly completed and an Italian opera on Byron's *Sardanapalus*.

In the fall of 1849 Bülow was transferred to the University of Berlin, at about the time of the divorce of his parents. Soon after Bülow's father married Louise von Bülow-Dennewitz, a daughter of the celebrated Marshall Bülow, of the German war of liberation. The father removed to Switzerland; the mother and the two children to Berlin. It was at this time that Hans von Bülow first became a contributor to newspapers and magazines, having been appointed music critic of the Berlin *Abendpost* (*Evening Post*). The correspondence from Berlin is limited to letters to Theodor Uhlig, Wagner's correspondent, and to his relatives. He writes on March 20, 1850, that he had just heard Jenny Lind. She delighted him with her voice, but "left him cold," as the Germans say. He would like to secure a letter of introduction to Meyerbeer, which he subsequently manages to get.

The true interest for the musical work of this erratic genius begins from this period, the autumn of 1850, when he visited Switzerland, and we refer the reader to the two volumes of *Breitkopf & Härtel* or the translation, which will no doubt soon appear.

The extent of the correspondence may be gathered from the hundreds of letters which among others are addressed to Joachim Raff, Franz Liszt, Peter Cornelius, Richard Pohl, but chiefly to his mother, his sister and to Franz Liszt, all of the latter being in French. The correspondence is brought down to 1855.

OPERA STATISTICS.

WE have received from the world-renowned publishers Breitkopf & Härtel a very interesting pamphlet, entitled *Opera Statistik für das Jahr 1894*, compiled by Max Friedländer. This statistical table of operas performed during the year 1894 in Germany and on the German stages in Austria, Russia and Switzerland is based on direct communications made to the compiler, as well as on the official publications of the Society of the German Theatrical Profession. In these official documents no distinction is made between opera and plays, and they omit or neglect the smaller cities. In the present work these deficiencies have been supplied by Max Friedländer's care and industry, a task involving much correspondence. We may point out that the statistics are for the year, not, as in many tables, for the "season."

In addition to the list, a summary of which we subjoin, the pamphlet contains a complete list of the new works produced during the year, with the date and place of the first production.

ADAM.—Two works, 184 performances (Postillion, 72; La Poupe de Nuremberg, 62).
AUBER.—Six works, 149 performances (Masaniello, 28; Fra Diavolo, 76; Black Domino, 7; Le Maçon, 16; Part du Diable, 19; Gustave III., 3).
BEECHGARD.—Frode, 4 performances.
BERTHOVEN.—Fidelio, 149 times.
BELLINI.—Two works, 39 times (Norma, 36; Sonnambula, 3).
BERENY.—Talmah, 2.
BERLIOZ.—Three works, 3 performances (Beatrice, 1; Capture of Troy, 1; Trojans at Carthage, 1).
BIZET.—Two works, 194 evenings (Carmen, 180; Djamilieh, 14).
BLECH.—Two works, 6 times (Aglia, 4; Cherubina, 2).
BLÖDER.—One work, Im Brunnen, 27 times.
BOELDIEU.—Two works, 52 times (John of Paris, 8; La Dame Blanche, 44).
BRONSArt, INGEBORG VON.—Two works, two performances (Hiarne, 1; Jerg und Bately, 1).
BRÜLL.—Two works, 57 performances (Golden Cross, 37; Gringoire, 20).
BUONGIORNO.—One work, Eitelka, 3 times.
CHABRIER.—One work, Gwendoline, once.
CHERUBINI.—One work, Der Wasserträger, 9 times.
CIPOLLINI.—One work, Kleine Haydn, 3 times.
CORNELIUS.—One work, Barber of Bagdad, 9 times.
CURTI.—One work, Erlöst, twice.
DALAYRAC.—Die Kleinen Savoyarden, 5 times.
D'ALBERT.—Der Rubin, once.
DELIBES.—Lakmé, 3 times.
DELLA NOCE.—Franz Moor's Ende, 7 times.
DIETRICH.—Robin Hood, 4 times.
DITTERS DORF.—Doctor und Apotheker, twice.
DÖBER.—Dolcetta, once.
DONIZETTI.—Eight works, 154 evenings (Lucia, 33; Daughter of the Regiment, 103; Belisarius, 6; La Favorita, 1; Linda, 1; L'Elixir, 6; Lucretia, 8; Don Pasquale, 1).
DRÄSEKE.—Herrat, once.
DÜTSCHKE.—Trinitätsnacht, once.
ENNA.—Die Hexe, 7 times.
ERLANGER.—J. von Saintré, 4 times.
ERNST, DUKE OF COBURG.—Two works, 4 performances (Santa Chiara, 3; Casilda, 1).

FIEBACH.—Bei frommen Hirten, twice.	SPINELLI.—A basso Porto, 11 times.
FLOTOW.—Three works, 310 evenings (Stradella, 86; Martha, 217; Indra, 7).	SPOHR.—Jessonda, 6 times.
FORSTER.—Rose of Pontevedra, 30 times.	STIERLIN.—Zamora, 8 times.
GLINKA.—Life for the Czar, 8 times.	STRAUSS, R.—Guntram, 4 times.
GLUCK.—Five works, 36 times (Orpheus, 17; Armida, 7; Iphigenia in Aulis, 8; Iphigenia in Tauris, 4; Le Cadi Dupé, 5).	TASCA.—A Santa Lucia, 9 times.
GOLDMARK.—Two works, 20 performances (Queen of Sheba, 19; Merlin, 1).	THOMA.—Ione, once.
GORTER.—Der Schatz von Rampsinit, twice.	THOMAS.—Two works, 117 performances (Hamlet, 10; Mignon, 106).
GÖTZ.—Taming of the Shrew, 24 times.	TSCHAIKOWSKY.—Two works, 12 performances (Eugen Onegin, 1; Iolanthe, 11).
GOUDON.—Three works, 228 evenings (Faust, 204; Philemon and Baucis, 15; Romeo and Juliet, 9).	UMLAUF.—Evanthia, 27 times.
GRAMMANN.—Three works, 7 performances (Ingrid, 8; Irrlicht, 8; Melusine, 1).	VERDI.—Nine works, 572 performances (Masked Ball, 52; Rigoletti, 80; Hernani, 14; Trovatore, 206; Traviata, 53; Sicilian Vespers, 1; Alda, 68; Othello, 10; Falstaff, 90).
GRÉTRY.—Les deux Avares, 3 times.	VOGRICH.—King Arthur, once.
GRÜNBERG.—Heimkehr, 4 times.	WAGNER.—Twelve works, 1,057 performances (Feen, 2; Rienzi, 18; Flying Dutchman, 118; Tannhäuser, 228; Lohengrin, 270; Tristan and Isolde, 58; Meistersinger, 118; Rheingold, 49; Walküre, 88; Siegfried, 64; Götterdämmerung, 50; Parsifal, 9).
GRUNEWALD.—Astrella, 8 times.	WALLÉNÖFER.—Eddystone, twice.
HAGEN.—Zwei Komponisten, once.	WEBER.—Six works, 409 performances (Abu Hassan, 1; Drei Pintos, 3; Preciosa, 75; Freischütz, 275; Euryanthe, 9; Oberon, 47).
HALÉVY.—La Juive, 87 times.	ZAMARA.—Wiefenbraut, once.
HARMSTON.—Sonnwendnacht, once.	ZENGER.—Wieland, twice.
HERMANN.—Spielmannsglück, 3 times.	
HEROLD.—Zampa, 18 times.	
HEUBERGER.—Miriam, 7 times.	
HOLSTEIN.—Hadeschacht, 3 times.	
HUBER.—Weltfrühling, 4 times.	
HUMMEL.—Three works, 104 evenings (Mara, 98; Angla, 3; Treuer Schelm, 8).	
HUMPERDINCK.—One work, Hänsel und Gretel, 469 performances.	
KAISSER.—Hexenlied, 8 times.	
KASKEL.—Hochzeitsmorgen, 18 times.	
KIENZL.—Urvasi, once.	
KISTLER.—Kunibild, 3 times.	
KLUGHARDT.—Gudrun, twice.	
KRETSCHMER.—Two works, 10 performances (Die Folkunger, 8; Henry the Lion, 2).	
KREUTZER.—One, Nachtlager, 95 performances.	
LANGER.—Der Pfeifer von Hardt, 16 times.	
LEONCAVALLO.—Two works, 508 performances (I Pagliacci, 467; I Medici, 36).	
LIEFE, EMIL.—Colomba, twice.	
LINDER.—Conradin, 3 times.	
LORTZING.—Five works, 490 times (Undine, 129; Wildschütz, 65; Opernprobe, 9; Czar und Zimmermann, 145; Waffenschmied, 143).	
MAILLART.—Les Dragons de Villars, 72 times.	
MARSCHNER.—Three works, 71 performances (Templar und Jüdin, 7; Vampyr, 7; Hans Heiling, 57).	
MASCAGNI.—Three works, 551 performances (Cavalleria, 515; L'Amico Fritz, 27; Rantau, 9).	
MASSENET.—Three weeks, 12 performances (Hérodiade, 2; Manon, 5; Werther, 5).	
MÉHUL.—Two pieces, 29 performances (Joseph in Egypt, 27; Uthal, 2).	
MESSAGER.—Zwei Könige, twice.	
MEYERBEER.—Five works, 246 performances (Robert, 23; Huguenots, 96; Prophet, 48; L'Africaine, 71; Dinorah, 8).	
MEYER-HELMUND.—Two works, 8 performances (Trischka, 2; Liebeskampf, 1).	
MEYER-OLBERSLEBEN.—Clara Dettin, twice.	
MOHR, ANDREAS.—Arnelda, twice.	
MOHR, ADOLF.—Deutsche Michel, 3 times.	
MOTTL.—Fürst und Sänger, 3 times.	
MOZART.—Eight works, 449 performances (Bastieu, 46; La Finta Giardiniera, 2; Entführung, 21; Schauspieler, 11; Le Nozze di Figaro, 122; Don Juan, 116; Così fan tutte, 8; Magic Flute, 128).	
NESSLER.—Two works, 214 performances (Rattenfänger, 17; Trumpeter of Säkkingen, 197).	
NICOLA'S Merry Wives, in spite of Verdi's Falstaff, was given 123 times.	
OELSNER.—Brautgang, 3 times.	
OGAREN.—Manita, once.	
PERFALL.—Junker Heinz, twice.	
PERGOLESE.—Serva Padrona, twice.	
PITTRICH.—Marga, 6 times.	
POHL.—Philippine Weiser, twice.	
PONCHIELLI.—Gioconda, once.	
PUCCHINI.—Manon Lescaut, 9 times.	
RECZNICEK.—Donna Diana, 3 times.	
REINECKE.—Gouverneur von Tour, 10 times.	
REVER.—Sigurd, 4 times.	
ROSSINI.—Two works, 164 times (Barber of Seville, 112; and Tell 52).	
RUBINSTEIN.—Four works, 18 performances (Dämon, 4; Makkabier, 4; Moses, 8; Kinder der Haide, 2).	
RÜTER.—Frau Inge, once.	
SCHENK.—Dorfbarbier, 10 times.	
SCHILLINGS.—Ingwelde, 4 times.	
SCHRÖDER.—Aspasia, twice.	
SCHULTZ.—Wildejäger, twice.	
SCHUMANN.—Genofeva, 3 times.	
SMAREGLIA.—Cornelius Schut, 6 times.	
SMETANA.—Four works, 224 performances (Bartered Bride, 193; Dalibor, 3; The Kiss, 25; Two Widows, 6).	
SOMMER.—Saint Foix, twice.	

This list needs no comment, for its figures reveal clearly the change that has taken place in public taste. It is worthy of notice, however, that the three operas that were given most often were *Cavalleria*, 515 times; *I Pagliacci*, 467, and *Hänsel und Gretel*, 469. Of the last-named work the performances rose from nine in January and three in February to the number of 248 in December.

In our summary we have made no mention of the towns in which the various performances took place. For them we refer our readers to Max Friedländer's brochure, assuring them that they will find considerable interest in the perusal. A glance at the names of these places shows what an immense number of theatres there are in the German speaking countries where managers have the courage and ability to produce opera, while at the same time it reveals the differences in local taste. In the capital cities opera is to a certain extent, though of course far less than with us, a social and fashionable function, but in the smaller towns it is love for art that attracts the audience. It is these small towns also that give such a chance of success to the composer. At any one of these a première can be given, and the fate of the work is in no wise influenced by the spot chosen for its first production.

POOR SYMPHONY CONCERTS.

THE principle of the Philharmonic Society is essentially false and illogical. To conduct properly, to express what is deemed by a director of music his conception of music, he must be able to enforce discipline as the very first operating principle. In the case of any orchestral organization that selects its own conductor this primitive rule becomes disintegrated and ineffective. No conductor of the Philharmonic can resist the temptation to toady to those members upon whose good will his next annual election or his election depends. This at once destroys the effectiveness of his natural leadership, for it paralyzes the independence requisite or necessary for the enforcement of discipline, which is the chief function of the leader.

This fatal laxity must have been apparent to all observant critics or auditors at Philharmonic concerts since Seidl became director. Under Theodore Thomas, whose reign was tyrannical simply because the Philharmonic could not have existed without him during his residence here, the society orchestra played with better artistic results, but Seidl had to resort to more politic manoeuvres to succeed Thomas, and was installed at the instance of a cabal, and is retained at its behest, and the result is a state of demoralization which is simply, under the circumstances, inevitable.

It was generally understood at the time of the first election of Seidl that he was made conductor spontaneously, and THE MUSICAL COURIER was under that impression then; but he is certainly now a tool of the galaxy that controls the Philharmonic, and if he were an ideal symphony concert conductor, which he is not and cannot be, for it must be remembered that he only began to conduct symphonies on a large scale since coming to New York, he could not exert that power in the Philharmonic which constitutionally belongs to a conductor.

It is for these reasons that New York will not hear

any artistic symphony concerts. There are no orchestras here that can by any prevailing methods or systems reach the technical eminence necessary for artistic interpretation. We must depend entirely upon the Boston Symphony Orchestra for artistic symphony concerts.

THE PRAEGER QUESTION AGAIN.

NOTTINGHAM MANSION
Nottingham street,
London, December, 1895.

Editors *The Musical Courier*:

READERS of *THE MUSICAL COURIER* who have felt interested in the late Ferdinand Praeger's book, *Wagner wie ich ihn kannte*, must have wondered why the promised republication of this work has not yet made its appearance. The reason for the delay is disclosed in the following correspondence, which I ask you to be good enough to insert in your columns. I have only to add that Lord Dysart has now given instructions to his solicitors to take legal proceedings in this matter. I am, dear sirs, very faithfully yours,

A. SCHREIBER.

LONDON, November 14, 1895.

To Frau A. Schreiber, London:

DEAR MADAM—The Earl of Dysart handed to me the inclosed letter, addressed to you, with the understanding that I would deliver it personally. You will see that Lord Dysart asks you to grant me an interview for the purpose of discussing some matters connected with Ferdinand Praeger's book, *Wagner wie ich ihn kannte*. When I arrived from London in Bayreuth I was told at Villa Wahnfried that you were staying in Switzerland. As I had not the pleasure of meeting you personally, I take the liberty of writing to you, trusting you will devote to the cause with which I have identified myself a few minutes of your valuable time. I must assume that you have not been thoroughly informed under what circumstances Messrs. Breitkopf & Härtel withdrew Praeger's book from the book market. They did it at first silently, and then publicly by inserting a letter in the *Musical Standard* of April 18, 1895, the terms of which I now quote:

LEIPZIG, March 29, 1895.

VERY HONORED SIR—After the article communicated to us we naturally feel it our bounden duty to comply with your wish. We empower you to state that we withdrew Praeger's book from the book market in summer, 1894, as so: n. as the untruthfulness of that publication had been proved to us. We are thankful to you for having at that time shown us the facts of the case, for we of course will not tolerate upon our lists any work that distorts the truth.

If we thought right at first to withdraw the book in silence it was out of regard for ? ? ?, who had stood sponsor to the publication in perfect good faith; we also presumed that the other side would let the book repose among the dead.

With our respects, we remain yours,

BREITKOPF & HÄRTEL

To Mr. Houston S. Chamberlain, Vienna.

The extraordinarily heated style of the so-called criticisms of Praeger's book, appearing in the *Bayreuth Blätter*, and the *Musical Standard* (London), (written by Houston Stewart Chamberlain and Ashton Ellis), which entered into the most ludicrous details, wholly uncalled for by the contents of the book, aroused in every unbiased reader the suspicion that intentions other than the writing of judicious and sober minded criticisms must have influenced the pens of the authors. In fact these articles challenged examination, and employing all my abilities I undertook this laborious task, because it ever affords me the greatest pleasure to search for the truth. Some of my researches I have published in the *Neue Musik Zeitung* (Stuttgart) and *THE MUSICAL COURIER* (London and New York). By obtaining positive as well as logical proof I have now gained the knowledge that Praeger wrote the absolute truth in *Wagner wie ich ihn kannte*, but also that he was a negligent writer, who collected his material carelessly, and as a result he described events not always in their proper sequences. From such a proceeding no competent and conscientious critic dare draw the inference that his book was compiled with the intention to distort the truth. To stamp Ferdinand Praeger a liar, a forger of documents, and an imbecile, because he was a careless writer and because his book was not corrected before going to press, was not alone disgraceful but infamous.

It is superfluous to give to you, dear madam, a description of the true character of Ferdinand Praeger, for your letters to him, which are in my possession, afford convincing proof that you know him too well as to believe for a moment that so faithful and devoted a friend of the Bayreuth master could possibly deserve such injurious epithets. You know as well as I that Ferdinand Praeger wrote nothing but the truth.

The book "Wagner wie ich ihn kannte" is now corrected, and Lord Dysart wishes to republish it, together with the photographs of the original letters. But Lord Dysart's publisher, Carl Duncker, of Berlin, wrote that you forbade him publishing these letters, and that you threatened to bring an action against him if he did so. This surely must be a misunderstanding. Very likely it has not come to your knowledge that Lord Dysart allowed Mr. Chamberlain to copy the original letters on the understanding that he was to publish them in their entirety in Germany. But Mr. Chamberlain, without the permission of Lord Dysart and without giving him information thereof, omitted considerable portions of the text of five letters, and also left out several postscripts. This is the more astonishing, as Mr. Chamberlain himself says in his critical pamphlet called *Original Letters of Richard Wagner to Ferdinand Praeger*, page 9: "Even the very smallest detail is of interest if it concerns a man like Richard Wagner." Now Lord Dysart considers it an absolute necessity that the letters should appear in their complete form.

If Mr. Chamberlain's arbitrary publication of mangled letters met with no objection whatever, it is out of all question that Lord Dysart has the right, legally and morally, to publish these letters in an unmangled and correct condition. The publisher, Carl Duncker, thought evidently that courtesy required the announcement of the intended republication. Having now put the true circumstances clearly before you, I have no doubt that you will agree with us that all the letters of Richard Wagner to Ferdinand Praeger must be published, firstly, for the sake of justice, and, secondly, for the rehabilitation of the good name of Ferdinand Praeger, whose devotion and sacrifices for his beloved friend knew no bounds.

However, should you have private reasons for not wishing a correct publication of these letters to appear in *Wagner wie ich ihn*

kannte or in any other work, I should feel compelled in the cause of justice and of truth to publish this letter.

Awaiting the favor of an early reply,
I remain, Dear Madam, Very respectfully yours,
A. SCHREIBER.

BAYREUTH, November 19, 1895.

To Frau A. Schreiber, London:

MY DEAR MADAM—Just returned after a long absence, I hasten to send a reply thanking you for your letter. First of all I must mention that to all those who know Mr. Houston Chamberlain his honor and integrity are unimpeachable, and the unreserved recognition of this is for me the basis of the intercourse in this affair. Then I will add that to make an end to all further vexation I have given orders to destroy the plates of the book.*

One mistake which was made is the source of all that which followed. I alone had to give the permission for the publication of the letters, and before the publication of the book the letters ought to have been sent to me. That this has been omitted and that I was not asked at all has caused this dreadful confusion which I should now like to see at an end.

Accept my thanks, my dear madam, for your trouble, recommend me to Lord Dysart, and to you I send my highly respectful greetings.

C. WAGNER.

LONDON, November 28, 1895.

DEAR MADAM—I know how to properly appreciate your reply thanking me for my letter of November 14. Referring to the matter in question you call it a dreadful confusion. It is not that for us any longer, but, like you, we wish that the affair might soon come to an end. By a legal clause now in force you possibly might obtain the right to refuse Lord Dysart the publication of the letters. This of course would not bring the matter to a satisfactory conclusion, because it demands a compensation as it is set down by the ever existing laws of a higher justice. Your kind permission to publish the letters would adjust the requisite balance at once. Your refusal, however, would compel us to employ every means to free from all aspersions the unimpeachable and highly moral character of the late Ferdinand Praeger. Therefore we beg of you, dear madam, to let us have your definite decision: If you will give Lord Dysart permission to publish the letters in question in the republication of *Wagner wie ich ihn kannte*.

Apologizing for having been obliged to trouble you again in this affair, I am, Very respectfully yours, A. SCHREIBER.

BAYREUTH, November 20, 1895.

MY DEAR MADAM—I kindly ask you to consider my last letter as definite.

As mentioned before, the wrong was done at the beginning of the publication. The consequences were inevitable. The steps which I took were before I received your first esteemed letter. I cannot undo them.

Accept, my dear madam, together with the recognition of your good intention, the expression of my very high respect.

C. WAGNER.

WE give the above letters to our readers for what they are worth. The Praeger controversy has become of international interest, yet are we constrained to remark that the whole affair strikes us as a tempest in a teapot. That Praeger saw Wagner through Praegerian spectacles we admit; that Richard Wagner was not an angel we are prepared to swear. Nevertheless disputes of this sort are of value, for while they stir up much mud, occasionally a precious pearl is brought to the surface.—EDITORS MUSICAL COURIER.

Brooklyn Ahead.

BROOKLYN, 819 Eighth street, December 22, 1895.

Editors *The Musical Courier*:

DEAR SIRS.—In your last edition of *THE MUSICAL COURIER*, December 18, you stated that a new choral work entitled *Koenig Rotherr*, by Herr Krug-Waldersee, was performed for the first time on the 3d ult., at Nuremberg, Germany. I wish to correct this. Said performance could not have been the first one of this work, as the Choral Society of Brooklyn sang the same last winter at the Academy of Music, Brooklyn, under the conductorship of Herr Arthur Claassen. We Americans seem to be ahead of the old country in first performances.

If you kindly insert this in your next issue you will oblige many readers of your valuable paper. WILH. MATTFIELD.

Music instructor in the Brooklyn Public Schools.

[Our Nuremberg paragraph reads "was performed for the first time under the composer's direction."—ED. MUSICAL COURIER.]

Richard Burmeister in Town.—Mr. Richard Burmeister, of Baltimore, was here during the past few weeks on a visit. The Burmeister recitals in Baltimore take place during February and March.

National Conservatory Examinations.—Mrs. Jeanette M. Thurber states that the National Conservatory of Music is receiving applications from all parts of the country for information regarding its coming semi-annual entrance examinations.

They will be held at the conservatory, Nos. 126 and 128 East Seventeenth street, New York, as follows:

Singing—Monday, January 6, from 10 to 12 A. M. and 2 to 4 P. M.

Violin, viola, contrabass, cello, and harp—Tuesday, January 7, from 2 to 4 P. M.

Piano and organ—Wednesday, January 8, from 10 to 12 A. M. and 2 to 4 P. M.

Orchestra and all wind instruments—Thursday, January 9, from 8 to 5 P. M.

* Mr. Chamberlain's pamphlet entitled *Echte Briefe Richard Wagner* is doubtless referred to by Frau Wagner. It is to be regretted, though, that she is not more explicit.

* A cloudy reference again, but Frau Wagner must mean Wagner wie ich ihn kannte.

A. SCHREIBER.



THE SEA.

Is it the sea that gleams in merging broads
Of color dark and wet? Or do the powers
That decorate the corners of the world,
In some vast crucible dissolve and fuse
Virginal mines of ruby, malachite,
Jacinth, and chrysoprase, to pave the floor
Of ocean, rough with wrecks and skeletons?
Nature is now about some mystery!
But while I watch, ere I can mark the change,
The passionate sun flames through the shrieved cloud,
And all the crisp and curling water wakes,
Blue as the naked sky that bathes it.

—From *Fleet Street Idylls*, by John Davidson.

Up!

Where lies our Lady, Beauty supernal?
Sleeps she forever in forest enchanted,
Lulled by the magic of Merlin, the mighty:
Lest at her coming, the hosts of Philistia,
Stripped of disguises, flee from her presence
Into the Chaos whence they ascended?

Once were her footsteps light on the hill slopes:
Helicon knew her, and steepy Parnassus;
Even Olympus, home of Immortals!
Even the shepherds piping in Arcady,
Saw her by glimpses, veiled in her splendor:
Known for a goddess as she departed.

Up! To her rescue! Knights of Bohemia!
Shake out her standard, lift up your voices,
Lustily shouting unto Philistia:
"Yield us our Lady! Long hath she lingered
Low in the loathly dungeons abhorred!"
Dull is Philistia! Dull and defiant.
Hear her make answer: "How should a handful,
Young, empty-pocketed, roving free lances;
Vagabond troubadours, scribblers of sonnets,
Starving Impressionists fail to assail me?"

I am Philistia!

"Mine is the kingdom of tangible riches!
Beauty I've banished. Beauty I know not;
Broadly I build on the basis of Things!"
Couch all your lances, Knights of Bohemia!
Sharp be your spurring and swift be your gallop;
Strike at Philistia! Rescue, not ransom!
Strike for the Lady, Beauty, our Queen!

—Arthur Chamberlain, in *The New Bohemian*.

MY editor, Mr. Blumenberg, earnestly exhorted me to begin the new year by avoiding all reference to theatrical happenings in New York city. I naturally promised, and then saw *The Notorious Mrs. Ebbsmith*, a play that at once appealed to my love of the footlights and the burning question of *The Woman Who Did*. So my new resolution melted as I wrote furiously about the brilliant Pinero and his discussion of a new phase of the Eternal Feminine.

With consternation I conjure up an image of my editor's visage as he reads columns of talk and not one word of music. But I will wager you that on New Year's night you will find him at *Abbey's Theatre*, and if he doesn't admire Pinero's technic he will Julia Neilson's beauty.

* *

So it must be true after all that the octogenarian composer Verdi is at a new opera. The air since *Falstaff* was finished has been full of rumors and denials. We heard of *Shakespeare's Tempest* as attracting the attention of the grand old man of Italy; then *Lear* was mentioned; but all doubts were set at rest yesterday by M. Mortier, Victor Maurel's private secretary. "Mortuary," as he is lovingly called by his intimates, announces that Verdi is putting the finishing touches on *The Tempest*, and that Maurel is to originate the difficult rôle of *Caliban*.

You may remember that Maurel it was who first sang *Iago* in *Otello*, and his magnificent assumption of *Falstaff* in Verdi's wonderful lyric comedy is still fresh in our minds. Maurel, even though his voice

has lost its primal freshness, is the best of living singing actors, and his versatility is great. His *Iago* is a supremely psychological study in malignancy, and his *Falstaff* is *Sir John* to the life.

For a Frenchman to grapple successfully with two Shakespearian and such dissimilar rôles is a wonder only exceeded by Verdi's gift of musical characterization of the plays themselves.

Maurel is such a sympathetic interpreter of these two parts that, naturally enough, Verdi kept him in view for the new opera. If Mortier is not misleading us, then the world may look for another masterpiece, a fitting third to the immortal trilogy—*Otello* and *Falstaff* being the other two.

The extraordinary part of it all is how the Italian has understood the great bard. And just here the middleman, the literary go-between, must not be forgotten. It is extremely doubtful if the world would to-day be enjoying those two masterpieces mentioned above if Arrigo Boito had not so thoroughly compassed his task of translation and libretto making.

Boito is a singular figure in the musical world. Known by a single opera—music drama—*Mefistofele*, which we are to hear this week, he has been content to hide his light under Verdi's bushel. He is the greatest librettist the world has ever seen. This beyond the faintest critical cavil. Read his *Otello* and his *Falstaff*, and see how cleverly, how sympathetically, the difficult feat has been accomplished. Compare his book of *Otello* to the music written for Rossini's use a half century or more ago. He fixed up, he redressed Verdi's *Macbeth*, so that it had some semblance of the original, although the first book was ghastly, a ballet of witches being one of the many engaging spectacles. Of *Lady Macbeth's* drinking song I will not speak, for have not the amiable librettists of Ambroise Thomas' *Hamlet* given the melancholy Dane a brindisi fit for the lascivious barrel organ of the streets?

Boito is, I suspect, greater as a poet than as a musician. His second opera, *Nerone*, he zealously withholds from publication, and uses the score to sit upon as he plays the piano. A similar instance of bass use is Moriz Moskowski's unpublished piano concerto, which, the composer wittily remarks, is only good enough to sit upon, thus saving the critics the job.

You may rest assured that *The Tempest*, if Verdi is really setting it to music, will have a fine book. And what a swan song the work will be, just as was the drama Shakespeare's swan song! Lucky Maurel, to have such chances for the display of his unique art!

Again has bobbed into view that sinister question, Can a man listen to music and yet quench his thirst? Slowly but surely are the underpinnings of all personal liberty being menaced and mined by the fanatics and Puritans of this blighted town. What is the main objection urged against drinking saloons, cafés and Sunday amusements generally? That we take our pleasures sadly and not in blithe Continental fashion. That in true British style we become sodden with drink if we get the chance on the Sabbath. What was urged as a remedy? Closing up everything on Sunday only causes home drunkenness, and you might suppose that any attempt in the direction of allying music or comedy with the drinking habit would be welcomed as a step in the right direction.

But it is the reverse. Hayseed legislators, who shudder at the sound of anything but the wheezy cabinet organ and the nasal drone of bigotry, said: "It is impious, this union of rum and melody. Let there be no beer sold where there is singing."

And there is not—legally. The law became strabismic and looked two ways for Sunday. So it missed the fact that one could commit the heinous crime of drinking a glass of beer and smoke while witnessing the immoral performances of a trained bear or the perilous feats of an acrobat.

Then Virtue gurgled deep down in its throat. The way to kill an odious law is to enforce it, repeated with complacency, the police knowing full well that odious laws are never repealed in New York. And so we are threatened with another outbreak against the thirst of Gotham. All the music halls are to be attacked and the drinking habit suppressed.

Oscar Hammerstein says that he doesn't care. At the expense of being impolite, I don't believe him. He should care, he must care; if not for his own sake, for his patrons'. The play is not altogether the thing in the modern music hall. It is the "laissez-aller," the unbuttoning of the moral waistcoat, the relaxation from the strenuousness of conventionality, that makes this form of entertainment so dear to the weary business man.

To go and come as you will, to wet your parched whistle, to smoke—are not these worth fighting for? I know that the stage is diverting, but it is the "altogether" that renders us oblivious to life's wounds and bruises. Now, forbid beer and wine and watch the result. The music hall contingent will not be driven to church, nor yet to the theatre. It will just go back to the tavern and "booze"—that's all, and then where is your magnificent reform?

It is a serious question, and I hope Koster & Bial, Hammerstein and the rest of the music hall men will make a bold fight. New York is to-day a duller town than Philadelphia—duller, because we expect more. For the sake of liberty don't let the "prowling prudes" make it a grass grown village! So up and at 'em, Oscar! Train your guns, Mr. Bial, and fight for this last privilege! If that is swept away I foresee the time when church going will become compulsory.

Architect Stanford White would have been much gratified at the conversation I overheard in the lobby of the Empire Theatre Tuesday night of last week. Two men were discussing the very effective "set" of the city of Seville, painted for this production by W. T. Helmsley, of London.

"I say," said one, "why don't these scene painting chaps stick to their geography. What the dickens do they mean by putting the Madison Square Garden tower in the middle of a Spanish town?"

The other man nodded an approving skull, and I thought: "Oh, Stanford White, why are you not here to hear and die?"

If you miss reading Jim Ford's Dolly Dillenbeck you miss a page torn from the quivering lip of the Tenderloin. It is an epic of "Suckerdom," to use a handy phrase, and it throws the calcium light on various shady phases of theatrical life, phases we do not care to acknowledge, yet which exist, nevertheless. The young wine opener who "put up" for the gifted young actress is not an unfamiliar figure in the regions adjacent to Broadway. The wily manager and the "genial" are all in Mr. Ford's clever book. Jim—everybody calls him that but religious hypocrites—is the prose poet of the Tenderloin. He is the explorer of that city of Dreadful Night, only, unlike James Thomson, the English poet, he is never pessimistic. The world is a merry-go-round for his merry eyes and mordant pen. He accepts life as it is, and if he feels its pathos he never fails to note its fun. A modern Democritus, read him.

A new play by Arthur Wing Pinero, with new players from the Garrick Theatre, London, proved an irresistible attraction to people who take their play with a little moral problem in it. Abbey's Theatre was crowded last week and applause was frequent for John Hare, Julia Neilson and Fred Terry, the newcomers.

Mrs. Ebbssmith first became notorious because of her affiliations with the socialistic group in London. Like Mrs. Humphry Ward's *Marcella* she loved the downtrodden masses, not as a dilettante reformer, but as a sensitive creature wounded by life and congenitally, for was not her father a radical and a reformer? She became a nurse and in that capacity met sick *Lucas Cleve*, nursed him back to life and then went to housekeeping with him, after the manner of the second lady who bore Aubrey Tanqueray's name. *Lucas* had been married, too, and it was a mess, for his wife was alive and a fashionable lady. Mr. Ebbssmith, after treating his wife as a slave in a harem, gave her seven years at hard labor, then he winged his way deathward.

So the newly paired went to living in Venice. He had given up a career in Parliament; she several seasons on the hustings. He was fastidious, vain, intellectual, weak, doglike in his craving for approbation, hen minded in his desire for change; she grimly earnest, itching to rescue her suffering sisters from the hellish pit of matrimony. They were to fight the good cause, hand in hand, back to back (she was a

Malthusian), and then the great British public took a hand in the struggle.

Mrs. Ebbssmith allowed, weakly allowed, as she later deplored, her lover to introduce her as *Mrs. Cleve*. She meets the awful British tourist, and to a Puritan, she confides her past. The lady starts for the door, but eventually stays and makes history.

Then the real protagonist appears, the cynical *Duke of St. Olpherts*. He is wily, clever, and by playing on the woman's fears and suspicions, and the man's vanity and love of worldly success, he weakens the bond. The woman becomes alarmed—indeed, becomes a woman—drops the old austere gown she wore as *Mad Agnes* the reformer, and appears in a stunning gown. She fears to lose *Lucas*, although in an early scene she urges him passionately to forswear passion; to let their union be of the head, the heart, and not of the flesh. This is treated with absolute boldness, yet deftness. Then the cunning *Duke* dares her to put the weak man to the test. She does so, and he fails her. He suggests a compromise. He will go back to his wife and live with her, seemingly, but will love and live with *Agnes* in a suburban villa. The strain is too much, and after pitching a bible into the fire, and plucking it from the embers, *Agnes* goes away with her woman friend, *Gertrude Thorpe*.

Mr. Pinero out of this trying, even dangerous, material has made a strong and engrossing play. As usual, his skill is remarkable, for while the action is slight, so varied is his dialogue, almost a dialogue throughout, and so admirable his character drawing, that you sit out four acts without a murmur. The so-called "strong" close of the third act is, I am sorry to say, pure flubdub, purely melodramatic. Its appeal to a certain class is too obvious. Weak, too, is the speech of *Mrs. Thorpe* about her past, although you see that in a vague way it is intended to stimulate *Agnes'* newly born determination to flee *Lucas* and the voluptuous life he was leading her into. The lady is a pathological case. Great head, developed at the expense of nerves and emotional equilibrium. She is mad, febrile, has Emerson's "oversoul," and I am sure had a bad taste in the mouth every morning. She has a touch of George Eliot, with a dash of a music hall reformer. Happiness with her was not a foregone conclusion; she was so strenuous.

When the *Duke* painted her lover's portrait and put before her the light in which the world regarded their "union libre," she shrank with terror from the bald truth. To her it was an ideal compact of two souls bent on good. To the world she was a low born woman, who had lured a hot head by her crazy radical notions. She had, as the *Duke* said, "Trafalgar Squared" him. The *Duke* is a rather familiar theatrical figure. Mr. Pinero has, however, differentiated him and made him subtler than most wicked old clubmen. *Lucas Cleve* is an interesting study of an impulsive young man, whose head is a weather vane for the wind of destiny to turn as it listeth. He is not sympathetic, but he is very real.

Pinero has not made as great a play technically as The Second Mrs. Tanqueray, but he has with extraordinary skill handled a very modern instance, the woman with a conscience. *Agnes* has a conscience; she is a pure woman, faithfully presented, as Thomas Hardy would say; she has mettle, but she also has madness. The note of hysteria runs like a scarlet thread through her career. I tremble for her future. She may turn Theosophist, as did Annie Besant, after a furious attack of socialism. Of course she is very English, and I fancy, as presented by Mrs. Patrick Campbell, she must have been a very convincing creature.

Julia Neilson was obviously overweighted by the part. She is a handsome young woman, tall and with the hideous "bun," and also a fair technical equipment. In passages requiring force she became thin, staccato and labored. She suggested at times much reserve force. I think that she has temperament, but she certainly has not yet mastered her keyboard as to make it express varying emotions clearly. She did not convince me at all in act third, while her two long speeches in act one were very well done. She has some Ellen Terry manœuvres, but they are not fatal. Mr. Terry, her husband, is an actor of fair proportions, conventional deportment and decent address. He has not a particle of temperament; he suggests a

good school, that's all. He faintly outlined the various men in *Lucas Cleve's* degenerate and multiple make up.

Mr. John Hare gave us an elaborate study of the gouty old *Duke*. Not a stroke was absent from the picture, not a nuance missing, but it was still life, in the old Dutch faithful manner of limning life, not the vital, free stroke of a master. In a word, Mr. Hare is a sound, reliable character actor, who is sure, but never brilliant.

There was much Italian and French spoken—bad Italian and bad French—and Miss Ellis Jeffreys surprised us in the third act by some good acting. The production was careful. The Notorious Mrs. Ebb-smith will be talked about as much in New York as in London, and she deserves to be.

* * *

I had but finished, and for the third time, Henry James' masterpiece *The Princess Casamassima*, when I saw *The Notorious Mrs. Ebb-smith*. I suppose if you have not read Mr. James' supreme study of socialism and the socialists you must know that it far outranks in art and subtle characterization the over-rated *Marcella* of Mrs. Humphry Ward.

Now, it seems to me that Mr. Pinero, with all his fine dramatic skill and sense of character, could have selected a more interesting study than *Agnes Ebb-smith*. There is *Lady Aurora Langrish* or the *Princess herself*, both socialists, but poles asunder in ideals. The rip-roaring, haranguing sort is just the sort I fancied Mr. Pinero would not give us.

Perhaps Julia Neilson exaggerated the woman. It would be very easy to do so, yet does not the *Duke of St. Olpherts* expressly describe *Mrs. Ebb-smith* for her own benefit?

She belongs to the shrieking sisterhood, and she was truly a dowdy demagogue, as the *Duke* called her. The *Marcella* or *Aurora Langrish* types might possibly be too fine for dramatic purposes, although I am such a believer in Mr. Pinero's art that it would not surprise me if he put *Annie Besant* or *George Eliot* on the boards.

* * *

A Pinero usually provokes discussion. The Notorious Mrs. Ebb-smith was no exception. The floodgates of political and sacerdotal wrath were opened upon her devoted head, and even Mrs. Patrick Campbell, who originated the part, did not escape. It would be sorry, impertinent recapitulation for me to insist that a dramatic critic must divest himself of his personal likes and dislikes in judging a playwright's characters. The question, then, is not whether we care for mad *Agnes* or her idiotic vagaries, but how true the author has been to his own creation; whether, in a word, he has completely realized his character.

I fear we must convict Mr. Pinero of inconsistencies, even of bad art, in *The Notorious Mrs. Ebb-smith*. I stayed with him until act third, then the bible episode nauseated me. It was so obviously an appeal to melodramatic tastes, and, besides, a rank anti-climax. Nothing in the act pointed to it, not even *Gertrude's* uncalled for unboressing of herself. It was bad art, or, rather, no art at all.

* * *

First of all, you must take *Agnes* at Mr. Pinero's estimates. She hated matrimony, although many women have borne such burdens silently, nobly. *Agnes*, however, believed in the ventilation of the odious marriage system. She, for one, was determined not to go to her grave a weary, unnoticed martyr. If you must be martyred, why let it be done at high noon. Let the musical band play, and heap high the crackling fagots; any publicity rather than to belong to the meek, mute and tiresome duty shouldering class of woman, who are translated from the washtub to the land where white wings do sprout.

* * *

So *Agnes* became notorious. She shrilled in high staccato; she denounced tyrant man, and when her voice gave way under the strain she took to nursing. Nursed a man and loved him. With fine, withering irony the author shows her lapse into normal womanhood. But she fights inch by inch every step of the coveted territory of woman's free land. She loves *Lucas Cleve*, yet would ally herself with him in a sexless union. A dream, an absurdly abnormal dream, as she found out, for even if *Lucas* had not been of a sensuous, pleasure loving temperament, it is doubtful if *Agnes* herself could have withstood the situation.

At the hint of the approaching storm of separation the woman breaks through the thin varnish of her advanced views. She becomes a coquette, a tempt-

ress; she wears pretty gowns, faints and languishes in *Lucas*' arms. The *Duke's* attempt to part the pair rouses in her the tigerish instinct that makes a woman a fury—the defense of her children, her husband.

"How young you look to-night," *Agnes* says to *Lucas*. She feels that he may be taken from her, that after all her high flown nonsense about platonic union he is hers—her boy, her lover. She will live her hour with him. So he appears younger and fairer to her, and as she is older she devours him with jealous eyes.

Ah! you say, little action in these first three acts. There is psychological action. There is the drama of the soul before you, the spiritual combat laid bare and visible by the surgeon-dramatist Pinero. It is technic of a high order, for it is the technic of characterization, and for two acts at least you are treated to a long dialogue, but marvel how varied, how skillful it all is! How cleverly orchestrated, to borrow a term from music!

* * *

Agnes Ebb-smith, whether her aims, her lunacy, her perverted ideals interest you, is a distinct bit of portraiture. She is not the coming woman, nor yet the new woman, for Mary Godwin and Mary Wollstonecraft Shelley were of the same sort. The brain is too big for the body in these cases. The disparity upsets the physical and the psychical mechanism. Such women are not pleasant to live with, yet such women accomplish everything for their sex. They are not beloved of men and the domestic female looks askance at them.

"Get back to your cradles, to your kitchen," men say; but there is a third sex, say what you will, that is not for the parlor, the pantry, nor yet the nursery. *Agnes* was of this sort, and Pinero states her case most clearly and theatrically.

Possibly the English public, into whose maw moral morsels must be cast so as to placate the hypocritical monster, insisted on the ending of *The Notorious Mrs. Ebb-smith*. Otherwise I can find no clew to it. If she threw the bible in the stove why didn't she leave it there? Hereditary influences are all in favor of such an act, and I can't conceive of a woman of *Agnes'* high spirit going off with the *Thorpess* to rot in the provinces.

* * *

The duel with the *Duke* is superbly outlined, while *Agnes'* mad humors, caprices and shifting of policy are true—true to the core. Pinero knows his woman-kind. The false note was struck in the interview with the real *Mrs. Cleve*. I suppose such a thing has happened in real life, a wife begging her husband's mistress to cling to him, but it goes against the grain to see it artistically objectified. It sounds false, even if it might have happened.

The fourth act is anti-climactic, even tiresome. The brilliant portrait of *Agnes* is blurred, and we go away bored.

* * *

Lucas Cleve's character is complex. He is an odd blending of good, bad and indifferent. He suffers from an old malady—worldly respect—and the *Duke* plays upon him as upon an easily fingered instrument. He is emotional, else he would not be carried away by the rather cheap moonlit and mandolin: ridden Venice. *Agnes* reads all this between the lines. Probably the rectory was her only salvation. Anything to get away from a false situation.

You admire her naive exposition of her moral life. She is so tense, so true, so nerved for the battle with the world, that cynical Pinero's analytical knife seems cruelly needless. I have met at least one *Agnes Ebb-smith*; perhaps you have also. Such women are pure beyond the dreams of the average woman, but such women are so poised in high heaven that when they fall, oh, my brethren, what a fall is theirs!

Agnes fell, not because she went to keep house with *Lucas*; she fell, and hers was a scarlet sin when she clung to him knowing that their love was founded on the flesh, not the spirit. Your conventional woman might never get herself into *Agnes'* scrape, but once she did she would make the best of it with an easy conscience.

Not so *Agnes*. She suffered hell, for her love turned into a devouring hell, and its flames threatened to consume her. *Gertrude* knew this, but knew it as a pious woman who only saw half the truth, as pious women are wont to do. So it came to pass *Agnes* went away from *Lucas*, but I can never believe that she lay supine under the second keen disillusionment.

It is a fad of mine that in the twentieth century the

phrase "fallen woman" will have no meaning. Not that the millennium may be expected, but that woman can no more fall than man. Perhaps there will be a grand readjustment of standards. In the interim let us accept Mr. Pinero's subtle study as a contribution to psychologic drama, and overlook the faults of the play.

* * *

I know that there is too much talk and too little action for your upholder of the Sardou formula, yet how aptly are the characters built up, how careful the protasis, and how the effective close of the second act! To me the chief defect of the performance of Mr. Hare's company is its want of brio. The tempo is too slow, and the playwright blamed instead of the players. I have indicated the merits of the Garrick Theatre organization of London. It is a sound, conventional, but not a brilliant company. Mr. Hare will have to be seen in other works before we gauge his merit. He is an artist, that much can be said. What his depth or versatility may be the *Duke of St. Olpherts* does not show. As the elderly roué, who has right as well as might on his side, Mr. Hare was painstaking.

* * *

The dialogue of Mr. Pinero is never smart, but it often sinks the plummets beneath the surface. Constructively, I am not enamored of *The Notorious Mrs. Ebb-smith*, but up to a certain point, as far as characterization, it is a masterpiece. You cannot afford to miss it, for it is contemporaneously vital and postulates a stirring question. Whether you accept Pinero's view point or not, there is no escaping his dramatic witchery. He is the peer of all living English dramatists, and he has with true Hebraic assimilation caught the Ibsen, the younger Dumas and even the Strindberg notes. I feel like echoing Robert Schumann's remark about Frederick Chopin: "Hats off, gentlemen, a genius!" only that I remember Mr. Pinero should be saluted with the hat on. It might not be polite, but it would be tribal!

* * *

One curious Ibsen mannerism he has employed. *Agnes* is several times reminded in her life with *Lucas* of her former married experiment. This is the idea of the leading motif, as in *Ghosts*. It is very striking when frugally indicated.

* * *

Henry Hamilton is responsible for the melodramatization of Prosper Merimée's *Carmen*, which we saw for the first time at the Empire Theatre last week. Olga Nethersole was the gypsy *Paula Tanqueray*, and a large audience held its breath when she kissed *Don José*.

And how she kissed him! Ye tutelary vestals of osculation, ye cantharadic deities, who swoon to Swinburnian dithyrambs in secret groves, and all ye Paphian bowers that resound with amorous lays as the moon rises! Aavaunt thee all for dullards and 'prentice hands at the sacred art of kissing when compared to Nethersole's supreme, everlasting and sonorous labial assault. All heaven shudders as she, with incomparable virtuosity, hovers over the victim's mouth. You hear the whirr of her vampire wings; then she pounces on the fortunate man's lips, and a sound like the sob of a New Jersey mosquito is heard.

The rest is sigh and silence!

Miss Nethersole's kiss will go hand in hand with the once famous but now forgotten Emma Abbott kiss, down the alley of time, and old men will be pointed out on the streets of New York hence as surviving witnesses of the Nethersolean caress.

Heavens! what a lava tide of gurgling passion poured over the footlights that Tuesday night! Temperament?

Gallons of it, and literally to burn—pardon the slang.

The play is not so bad as I expected. It naturally drifts easily into the lines of melodrama, but there are several striking scenes, and Miss Nethersole acted so terrifically in earnest and worked so strenuously that you were interested, if for nothing else but the desire to see how far she would leave behind the boundary lines of art and sanity. It was an uncontrolled yet powerful performance at times, and if she could sing she would certainly be a capital *Carmen*—as far as make-up.

A handsome girl she is, her Oriental face, large sombre eyes and black hair matching admirably our notions of the gypsy girl of Seville. There was much delirium and abandon and much that appealed purely to the gallery, but there was also vitality in her acting, fire and force. Too heavy by half in the scenes requiring delicate coquetry was Señorita Olga,

but when the expression of passion was required she gave it to us with no niggard hand.

The company, with the exception of sweet Effie Shannon, was not interesting. Miss Shannon played *Dolores—Micaela* is the name of the character in the opera. She played it extremely well, and her blond and delicate personality was a good foil to Nether-sole's luxuriant charms.

There were several effective sets; one, the city wall of Seville, was particularly pretty. This scene is in Merimée's book, but is not in the opera. The merrymaking at *Lillas Pastia's* was a fairly faithful replica of the Bizet scene, only Miss Olga should never sing. She flattened dreadfully, and has no sense of rhythm, even when she dances or snaps the castanets.

The *Toreador* bore on the playbill the ominous name of *Lucas Mendez*. Heavens! could it be *Lucas Cleve* escaped from the notoriety of *Mrs. Ebbsmith's* environment? Luigi Lablache played the part in a bull-like and therefore appropriate manner. He, too, should not sing, even though he bears such a great lyrically celebrated name. Ernest Leicester was an embarrassed *Don José*. I don't wonder! Jean de Reszé himself could not cope with this young volcano. Bizet's music was liberally levied upon and liberally slaughtered.

A Tacoma correspondent asks if you can employ a legato touch in conjunction with the use of the damper pedal.

Of course you can, although the staccato with the damper pedal produces a peculiarly piquant effect, and one that Rafael Joseffy was fond of. But legato on the piano must primarily be made by the fingers, not by the feet.

Homer A. Norris has just published Part Second of his Practical Harmony on a French Basis. He leads the student gently through the crabbed fields of Dissonance, and I can assure you that his exposition of the chords of the dominant seventh, the dominant ninth, secondary sevenths, altered chords, suspensions, retardations, anticipations, &c., are remarkable for their lucidity and brevity. I find Mr. Norris easy reading and valuable reading. The entire work, which is cheap, is published in Boston by the H. B. Stevens Company.

In beginning the new year would it not be well to recall the biblical query: "What doth it profit a man if he gaineth the whole world and lose his immortal soul?"

This awful question, which rouses one up in the dreary stretches of the night, is of especial interest to the artist. What does it profit an artist if he gains a competency and sells himself and his art to mammon?

New York may have felt strongly on the subject of that celebrated Schomburgk line, but it still takes its annual dose of British music in the shape of *The Messiah* with avidity. We have been *Messiah-ed* to death during the last week, and so as not to let the Oratorio Society have the last word Mr. Grau gave us a parting broadside last Sunday night at the Metropolitan Opera House with Händel's much beloved oratorio. Nordica, Brema, Wallnoefer and Galloway were the solo singers, and I was glad I stayed to hear

Lillian of the tribe of Norton sing *Rejoice Greatly and Come unto Him*.

Mr. Seidl conducted and Mr. Wiske led his Euterpe Society through the polyphonic mazes of *For Unto Us a Child Is Born*. The house was crowded by people who really love the great old work, and in the entry I heard two scholastic persons disputing about the tempi of *Then Shall His Eyes and Thy Rebuke*, while a third individual remarked that *But Who May Abide* was well sung by Mr. Galloway.

There are still Händelites in the city despite the roar of the Wagner cult, and the curious thing about it is the ferocity which is displayed if you happen to say that Bach should be heard oftener and Händel less. You are slaughtered with a sneer and buried beneath something like this:

"Händel, thank goodness, wrote for the people, by the people, with the people, and not for mere science's sake."

You then go forth into the outer darkness, and if you are wise you will turn northward and not wail nor yet gnash your teeth, for lo! Olympia glimmereth 'neath the polar star, and within is Guilbert, Yvette, who chants of things both vile and beautiful.

After listening to the cold, premeditated murders of Brahms' Academic Overture and to the remarkable mandolin performance of Signor Volpe, to my joy the Parisian singer appeared and sang *Les Vierges*, and the air grew dark with cynical depravity. *Par un Clair de Lune* was deliciously delivered. It was a melting poem, and there were accents in her voice that ravished your ears. I noted again her marvelous *legatissimo*, a tone production that defies analysis.

She uses the rubato freely, and while she never loses her central grip on the rhythmic structure of the song, she nevertheless leans about in her bars considerably. It is this fluidity of utterance, this mobility of vocalism, that excites your critical admiration. What she sings—the mere music, I mean—is poor stuff. Dreary in harmonies, it is meagre and monotonously conceived, but this woman could recite everything in the Littré dictionary, and give you a distinct thrill with every word. She sang *Her Golden Hair*, and for encore gave *L. L. L.* Really you know what I mean. It is agony to transcribe the alliterative title in full.

An Important Concert Event.

ON January 28 Mr. Alexander Lambert will give in the evening, in Madison Square Garden Concert Hall, a pupils' concert at which eight pupils will perform with a picked orchestra of fifty under the direction of Mr. Lambert himself.

The pupils who will play on this occasion are Masters Harry Graboff and Carl Dietz, two children of amazing talents and development, and the Misses Katharine Campbell, Katharine Hurry, Florence Terrel, Henriette Seckendorff, Elsa von Grabe, Ada Smith and Jessie Shay. Miss Shay, well known professionally to the pianistic world, will play Paderevski's Polish *Fantaisie*.

The entire program will be one of taxing difficulty, making demands such as few existing musical institutions can bring forward pupils in the same number and efficiency to satisfy. But the large number with exceptional qualifications of the pupils of Mr. Lambert's New York College of Music from among whom the present eight are selected is a matter well noted and significant in the world of musical study.

Alexander Lambert, as a teacher, has brought forward through his college of music within recent years a list of pupils who, upon their very first public appearances, played with an ease, an excellence and finish beyond what may be associated with amateurs, and who have passed with rapidity from amateur to professional ranks with an éclat and success reflecting signal honor and brilliancy upon his instruction. His success as a teacher has been as consistent as it is rare and valuable, and now, in order to devote himself exclusively to the field in which he is powerful to garner such results, Mr. Lambert has abandoned his own professional playing in public and will henceforward identify himself solely with the teaching work of the college which he has built up.

A fact which speaks for itself is the constant appearance of his pupils at important concerts, where, although still in leading strings, they are used to play with so much more accuracy, purity and intelligence than many so-called professionals that their amateur condition is not always suspected. Alexander Lambert is the one New York teacher who has brought out pupils who have been engaged by the Damrosch and other important orchestras without ever having gone abroad to study. The many instances where his pupils who have never seen European soil have appeared and played with emphatic success with various leading orchestras, the New York Symphony in particular, are fresh and appreciated in the public mind.

The charm, the grace, the intelligence and smooth, pearly finish of Miss Jessie Shay's playing, which day by day takes on a more virile hue, has gained her a permanent high standing in the ranks of professional pianists. The recital given by Miss Shay with the New York Symphony Orchestra last season won her a volume of critical esteem, and established her a firm and lasting favorite with the New York public, who learned on that occasion to know her most thoroughly through a choice and difficult program, accompanied and unaccompanied. Again this season at a Sunday night concert in Carnegie Hall, with the Damrosch Orchestra, Miss Shay played the Henselt concerto with such tremendous success that her value as an artist was sealed beyond conjecture in the minds of public and musicians. This young girl has swiftly gone ahead, and has before her a professional future of mark.

This forthcoming concert by Mr. Lambert will be an exceptional affair, inasmuch as all the works will be performed with orchestra, even those by the two gifted little boys. Masters Graboff and Dietz, neither of whom has passed eleven. All the public concerts by the New York College of Music are accustomed to pass off with a smoothness, a confidence and brilliancy, with such admirable expositions of playing that they have usually a professional rather than an amateur aspect. The truth is, the pupils of whatever grade play in no amateurish fashion, but, in addition to the musical intelligence and sure technical equipment developed in them, are trained by their constant performances at concerts in the college to an ease and quiet courage which is a refreshing novelty.

After Miss Shay there are some other pianists to appear at this concert who, while still under tuition, can yet be hardly classed as pupils, as they have already appeared at several important concerts with decided pianistic success. Among these are Miss Florence Terrel and Miss Katherine, both of whom are pianists whose merits will entitle them to the amount of public success they have won.

As a pupils' concert this forthcoming one on January 28 will be a marked event, eight pupils from one teacher coming forward to play with orchestra, the same teacher most probably conducting the main numbers of the program. But it is not only the fact that they do it, it is the manner in which they will be found to do it which may well evoke surprise. It will be a most admirable concert, that may be vouchered for, and one of which New York, looking round at its institutions of music, may well feel proud.

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St. Louis, December 26, 1885.

THE Philharmonic Society gave an interesting concert in Anchor Hall December 10. Vocal and instrumental selections of a high order were on the program, and were given in excellent style. The chorus, numbering thirty voices of excellent quality, was well balanced and sang Cowan's *The Bee and the Dove*, as well as Mendelssohn's *Hunting Song*, with spirit and precision; both compositions were loudly applauded. Mr. E. V. McIntyre played Liszt's *Rigoletto Fantasy* in a masterly manner, giving the pianissimo passages exceedingly well. A slight injury to a finger of his left hand forced him to substitute for Chopin's polonaise in A flat the one in C sharp minor, which was deservedly and loudly applauded.

Miss Lillian Crenshaw, a hitherto unknown singer, is possessed of a beautiful and sympathetic alto voice, which she used with discretion and taste in selections by Franz and Denza; her delivery of Gottschalk's *O Loving Heart, Trust On* deserved special commendation. Mr. Frank Gecks, Jr., whose sterling musical qualities have been duly recognized by his appointment as concertmaster of the Symphony Orchestra, played two solos, of which the second and third movement of Mendelssohn's concerto gave him an excellent opportunity of exhibiting his mastery in technic and bowing. He received quite an ovation at the conclusion of this composition. Mr. W. H. Pommer, the energetic and painstaking director of the society, was represented on the program with a *Te Deum*, the concluding number of the concert, in which the chorus and solo voices alternated in a most effective manner. The composition is mostly dependent on choral effects, as it has but one soprano and one tenor solo, the rest being choruses; the latter are solidly constructed, free from extraneous modulations, which give the composition dignity and an unmistakable ecclesiastical character. The solos are melodious and supported by a polyphonic accompaniment which demonstrates the composer's skill and taste. The composition was loudly applauded.

There is every prospect that the concerts of Paderewski in January will be a great financial success, as Mr. Ashcroft, the local manager, is a most indefatigable worker, and has already been very busy in behalf of the artist's advent.

The St. Louis Quintet Club, consisting of Messrs. George Heerich, first violin; V. Schopp, second violin; L. Mayer, viola; C. Fröhlich, 'cello, and A. G. Robyn, appeared at a concert in the Liederkrantz Hall December 14, playing Mozart's B major quartet for string instruments; also two short selections by Mendelssohn, but it was especially in the quintet, op. 145, by F. Lachner, that these gentlemen achieved their greatest success. The composition is replete with such charming contrasts, full of orchestral effects which captivated the audience, that the applause at the conclusion of each movement was so hearty that the players felt inspired from beginning to the end. The program was diversified by vocal selections by Miss M. Kern, who possesses an excellent mezzo-soprano. She was heard to advantage in the romanza from Donizetti's *Don Pasquale* and other songs.

At last we had also an opportunity of hearing Humper-

dinck's *Hänsel and Gretel* by Sir Augustus Harris' English Opera Company. That the music and orchestration are the production of an accomplished and gifted musician cannot be denied; but what a pity that his talents should in a measure be wasted on so childish a fairy story, and that he did not seek for a loftier subject by which to perpetuate his name and fame! The ladies cast for the various parts were very acceptable, notably Miss Mary Linck, C. Brani, M. Huddleston, L. Meisslinger, M. Elba and J. Douste, but Mr. J. Bars, as the broom maker, seems to delight in a tremolo which to musical ears must be offensive. The orchestra was unusually large, numbering thirty performers, so that we had musically a very fair representation, as every instrument was represented.

The Sunday afternoon concerts in the Exposition Hall by the Symphony Orchestra continue to increase in popularity. I attended the last one, which, besides some well-known classical selections, introduced some lighter compositions, which were heartily applauded. Mr. A. Ernst, the musical director, certainly understands how to arrange a program that is both instructive and attractive to the masses at large.

Mendelssohn's *Midsummer Night's Dream*; the first movement of Grieg's *Daybreak*, from the *Peer Gynt* suite, and also the first movement of Beethoven's *Seventh Symphony* were played in a very satisfactory manner and heartily applauded. The *Serenade Impromptu*, by Gillet, captivated the audience to such a degree that it had to be repeated. Part of a trio by Rubinstein for piano, violin and violoncello was ably interpreted by Messrs. A. Ernst, Fr. Gecks and L. Mayer. A novel feature, as regards the combination of instruments, was the two movements from G. Onslow's quintet, op. 81, for flute (W. Baumgärtel), clarinet (F. Gaudek), oboe (J. Wouters), horn (A. Lelievre) and bassoon (F. Fischer), played in an artistic and finished style. The tones of all the instruments blended beautifully together; the horn and bassoon seemed like one instrument at times, while the liquid tones of flute and clarinet never obscured the more tender passages of the oboe in the *andante*. How highly this number was appreciated by the attentive listeners may be gathered from the fact that the applause was so loud and spontaneous that it barely escaped an encore. Another pleasing feature was the *valse Invitation*, by Mr. Louis Mayer, of this city, and played under his direction. Mr. L. Mayer is justly esteemed here as a thorough musician, an excellent 'cello and viola player. As regards the composition itself, it recommends itself not only by its melodious strains, but also by the masterly instrumentation and polyphonic treatment. So great was the applause that the *valse* had to be repeated.

This is the season of the year when colleges, often misnamed universities, send out their songbirds and banjoists to give concerts at \$1 a ticket. We had last week the Missouri University and Oberlin College representatives here, but, I fear, with very little financial success. The Yale boys were advertised to appear last night, and as they charge for admission only 50 cents they will probably attract a larger crowd.

There was a large gathering in the Conservatorium on Olive street, December 14, to listen to a vocal recital given by the pupils of Mrs. Broadbush. No less than twelve ladies took part in the entertainment, which was a credit to themselves and their teacher.

The same afternoon the hall of the Beethoven Conservatory was crowded to overflowing by an enthusiastic audience to listen to the vocal and instrumental performances of the pupils of that institution, which for nearly twenty-five years has maintained its prestige for the thoroughness of the instruction given. Mendelssohn's *Melusine* overture, arranged for four performers, was well played by the Misses C. Assman, E. Hafferkamp, E. Pauley and B. Friedman. Two other young ladies, Miss L. Will and S. Niederlander, distinguished themselves as excellent pianists, the former playing Chaminade's *Symphonic Etude* and the latter Chopin's *Fantaisie Impromptu*. As still more advanced pupils appeared Mr. P. Tietens, who

played Schumann's *Nachtstück* and Liszt's *Twelfth Rhapsodie*, and Mr. B. Maginn played a *Cracovienne* by Paderewski and an étude in C by Rubinstein, both gentlemen deserving great praise for their intelligent and faultless performance. As vocal pupils Miss G. Alexander and Mrs. Lillie Buckner made a most favorable impression; their tone production and distinct enunciation deserve special mention. Although Miss H. Thorell and Mr. C. Tholl have often distinguished themselves at the Conservatory concerts and other recitals as violinists whose technical work and soulful playing have won them many admirers, yet at every appearance they offer some novelty which marks further progress. Miss Thorell played *Vieux-temps' Fantaisie Caprice*, and the young man Sarasate's *Mignon Fantasy*. Both received quite an ovation at the conclusion of their selections. Messrs. Waldauer and Epstein, the directors of the Conservatory, have every reason to be proud of the success of their institute.

W. MALMENE.

Seventh Operatic Entertainment.

THE seventh operatic entertainment by the pupils of the New York School of Opera and Oratorio took place on Friday evening last, December 27, at the Lexington Avenue Opera House under the accustomed direction of Emilio Agramonte. The first section of the program was taken up by leading arias, duet and solo, from Elijah, Oberon, Pagliacci, Favorita and Il Barbiere, and a group of love songs of E. A. MacDowell sung by Miss Lily Welch, Mr. A. S. Holt, Mrs. F. S. Robinson, Emilio Agramonte, Jr., Miss Emily Graham and Miss C. E. Northrop respectively.

Part second was devoted to Act II. of Auber's *Fra Diavolo*, sung by Misses Edith Youmans and Florence Bliss, Messrs. Ethan Allen Hunt, A. S. Holt and Alfred K. Kunz. Part third was mainly lyric, given to songs of Bizet, Grieg, Nevin, Chaminade, Schubert, Furst and Caracciolo, a choice arranged modern program.

Part fourth was composed of Act IV. of Thomas' *Mignon*, sung by Miss Lily Welch, Mr. Ethan Allen Hunt, Mr. A. S. Holt and Mr. Louis Alberti.

A program so rarely diversified gave the pupils varied opportunity in the lyric, oratorio and operatic schools. Many of them are old friends to us, principally in operatic work, which, under the able stage direction of Mr. Henry Lincoln Winter, supplementing Mr. Agramonte's vocal instruction, they have been taught to compass so satisfactorily. Miss Welch, Mr. Hunt, Mr. Holt, young Mr. Agramonte and one Miss Bliss are all grateful old-timers, but in the general intelligence and smoothness of the work we need to draw little comparison between the old and new.

All the pupils did notably well, with a dramatic intelligence and cultivated power of expression, a refinement and absence of exaggeration that were most grateful. The operatic acts were quite convincingly clever, and enacted as well as sung with so much professional ease and grace that the school demands the highest recognition for its correct valuable services in the cause of stage preparation. Rarely may amateurs be known to come on and accomplish before a large public audience, with every costume and accessory of the full professional stage, so extremely smooth, confident results. The work is immensely creditable and calls for the most cordial encouragement and praise, while the pupils are individually to be congratulated on their intelligence and co-operation with their teachers.

The lyric and oratorio departments while less striking are equally well covered. Most of the songs were excellently sung, and the Elijah duet, *What have I to do with thee*, was delivered with intelligent breath and sympathy. Altogether this concert by yet unledged amateurs was notable and enjoyable and infinitely encouraging in its liberal artistic promise.

Congratulations are in well earned order for Mr. Agramonte and his able associate, Mr. Winter.

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BOSTON, Mass., December 29, 1895.

CHRISTMAS Day I was in the country. Not too far from town, for street cars were near at hand, and a brewery could be seen at the foot of the hill. But from the windows of the humble cottage were views of real trees and rocks and earth. I should have gone to church, I suppose, and joined in the celebration of the Feast of the Nativity; but Joseph Scaliger, a very learned man, so learned that he once danced in his doctor's robes before his emperor, proved, at least to his own satisfaction, that the nativity was in April. I hate uncertainty in grave matters, so I stayed indoors. And as I looked at the rich and sombre coloring of nature, the greens, the browns, the russets, I thought of death and desolation, the tottering year, the decay of man, and the fact that the Händel and Haydn had given two performances of *The Messiah* on the 22d and 23d, respectively.

I do not propose to again question the artistic necessity of giving yearly two performances of *The Messiah*. Mr. Charles W. Stone, the industrious and devoted secretary of the society, wrote me December 18 as follows: "Since I have been secretary *The Messiah* has paid for the Dvorák *Stabat Mater*, Beach Mass., Hora Novissima, Phoenix Expirans, Cherubini mass and other things. These works have got to be paid for, and nothing but *The Messiah* will bring the cash."

It will be seen at once that Mr. Stone and Colonel Ingersoll, the lecturer, agree in a high estimation of the mercantile value of *The Messiah*. Each one makes money by his confidence—Mr. Stone for the society, Colonel Ingersoll for himself.

Nor do I intend to again announce the self-evident proposition that *The Messiah* was never intended specifically for a Christmas performance. What would be the use? There are many good souls who really believe that Händel wrote *The Messiah* for a Christmas service, and at the same time left incomplete instrumentation, knowing full well that a tinker would arise; Robert Franz, tinker in ordinary to Messrs. Händel and Bach.

And as I thought over the two performances, I suddenly remembered that Mr. Benjamin Johnson Lang made his débüt as leader of the Händel and Haydn December 22. But I remembered with greater pleasure the beautiful singing of Thomas E. Johnson, a tenor with a golden voice, and the remarkable delivery the next night of *Why Do the Nations* by Max Heinrich; seldom have I heard in performance of *The Messiah* such thoroughly satisfactory, sympathetic and artistic singing of the tenor music as that of Mr. Johnson; never have I heard *Why Do the Nations* sung with the rhythmic feeling, the controlled passion, the supernatural dignity displayed last week by Mr. Heinrich.

I remembered also the admirable simplicity of Emma Juch in recitative, and her delightful wooing of the audience in *Come Unto Him*. Then there was remembrance of the agreeable voice of Mrs. Bloodgood and the honesty and the skill of Mr. Rieger.

But the recollection of the chorus and the orchestra under Mr. Lang—ah! that's another matter.

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Let us be fair, however, and conduct our investigation in a spirit of love.

It is true that the trumpet was blown triumphantly for Mr. Lang in the *Transcript* of December 23. I have reason to believe that Mr. Aphorp was the trumpeter.

The *Transcript* blew these thrilling blasts: "In general the performance of *The Messiah* last evening by chorus and orchestra was one of the finest, if not the very finest, we have yet heard in Boston. Mr. Lang has evidently taken the bull by the right horn."

I confess this last sentence staggered me. I know Mr. Lang by sight; but who played the part of bull that Sunday evening? Was it the mixed chorus? or was it the orchestra? or was it Händel himself? And why the right horn? Was there any possible thought of the horns of a dilemma?

Nor does the sentence that follows furnish a key to the no doubt heroic action of Mr. Lang. The *Transcript* says: "Still criticism must never quite lose sight of the ideal, standing, as it does, face to face with the actual." This statement suggests the horrid thought that the bull so valiantly grabbed by Mr. Lang was not an ideal bull, but an actual one. Cannot the Händel and Haydn afford an ideal bull?

The *Transcript* is not content with these vague and mystic generalities. The performance was wonderful because the singers sang "The sin of the world," instead of "The sins of the world." Mr. Aphorp finds that "the effect gains in dignity by the suppression of the redundant sibilant." Again, an overwhelming effect was thus achieved by Mr. Lang: "In the chorus, For Unto Us a Child Is Born, the 'n' in 'government' was well and distinctly articulated."

Of course, the *Transcript* invoked the ghost of the late Otto Dresel to nod corroboration to a statement concerning the "pastoral" character of *He Shall Feed His Flock*. Yes, brethren, the *Transcript* made an amazing discovery: the air *He Shall Feed His Flock* is of a "pastoral" nature. I had always supposed that it was a seguidilla or at least a stornello. No, the *Transcript* says: "The quintessence" is "quiet pastoral character"; not noisy pastoral character, but quiet pastoral character. No Wordsworthian "ploughboy is whooping anon—anon!" And what did the late Otto Dresel ("always worth listening to when Händel is the theme") say? "He used to say that Händel evidently took this opening line of the text as containing the central poetical idea of his music, an idea which he carried out musically in quite a general way, without emphasizing any others that might crop up in the ensuing lines." This is the holiday season, and thought may be studded with festival cheer. Do you grasp this fully? Is it not likely that the *Transcript* blundered in the incantation, and the spirit of Jack Bunsby arose, instead of that of Otto Dresel?

Or why quote the late Otto Dresel at all? According to the dictionaries he was born in 1826. He had no personal acquaintanceship with Händel. His Händel was evolved, like his compatriot's camel. I notice that whenever the *Transcript* wishes to clinch a point it flashes before the spectator the name of Otto Dresel; and the dazzled looker-on loses sight of the point, and the clincher and the clinching. "Ephraim is joined to idols; let him alone."

The facts in the case are these: *The Messiah* was sung December 22, with these solo singers: Mrs. de Vere-Sapiro Mrs. Bloodgood, Thomas E. Johnson and Arthur Beresford. It was sung December 23 with these solo singers: Emma Juch, Mrs. Vanderveer-Green, W. H. Rieger and Max Heinrich.

There were changes in tempo. Several choruses were taken at a quicker pace than they were under Mr. Zerrahn. For the most part these changes were beneficial. Lift Up Your Heads suffered in dignity from undue rapidity. The roulades in All We Like Sheep were without rhythmic sense and they were often unclear.

In nearly all the choruses there was no discrimination made between an eighth and a dotted eighth. When two equal eighth notes came together, the first was sung as though it were dotted.

There was a steady primary singing school accent on the first beat of each measure, no matter where the centre of the period happened to be. The bar was regarded as a rigid line, separating musical ideas; the bar was not considered as simple a conventional convenience in notation. As a result there was a constant succession of hard bumps, and there was no genuine phrasing.

There was little or no attempt at nuancirung. In *For unto Us a Child Is Born*, which each night showed the chorus to best advantage, there was an effective climax. In the other choruses there was a fatuity of forte. An English operetta librettist might say that the forte of the Händel and Haydn is its forte. But forte is a comparative term. For a small chorus the forte might have won applause, if it had been used discreetly. For the Händel and Haydn—or rather from a working chorus of the size of the Händel and Haydn—the forte was seldom impressive. Where there were roulades in thirds for the sopranos and the altos the voices were not heard through the violins.

The orchestra was made up of Symphony players, excellent musicians. And yet the accompaniments, especially to the solos, were often ragged, and at times too boisterous. I do not know what Mr. Lang is thinking of when he conducts, or stands before an orchestra. He makes gestures, and they are sometimes the most violent when the composer in his innocence demanded a piano effect. But his back is toward me, and I cannot say whether his eyes are nailed to the score or whether he is really engaged in omphalic contemplation. At any rate he is not addicted to the habit of giving cues to orchestral players. Perhaps he argues in this way: "These men are good musicians, and they are paid to do their duty. Let 'em count, and come in at the right time. If I tried to give a cue it might disconcert them, for I notice that Mr. Paur is not always fortunate in this respect."

It all comes down to this: It is not likely that any truly artistic work can be done by so large a chorus. It is extremely unlikely that any fine orchestral effects can be gained, or any perfect accompaniment obtained, as long as there is little time spent in rehearsing, and as long as Mr. Lang is the conductor.

In the program book of the ninth Symphony concert appeared an able article entitled *Habit in Music*, by Mr. Aphorp. Let me quote this paragraph from it:

Take, for instance, some of the attempts made in England at performing Händel's music just as he wrote it. Apart from the patent fact that such attempts are foolish from the word go—for it is well known that Händel himself did not have his music performed just as he wrote it, but added an unwritten accompaniment on the harpsichord or organ—they would still be foolish if historically and archaeologically correct. Take an opera or oratorio air of Händel's; let all the accompanying instruments be tuned according to the "mean temperament of his day; let the obligato be played on an old-fashioned broad-reeded, squawking oboe; let the accompaniment (the lacking filling out of the harmony) be played on feebly tinkling harpsichord. You would thus re-establish the authentic material conditions of music in Händel's time. But you would satisfy nothing nobler than a mere archæologizing curiosity in the modern listener; you would in no wise revive the vanished associations that once clustered round these material conditions. The harpsichord was a very noble instrument to the perceptions of people who heard it every day, and had never even dreamt of hearing a Chickering, a Mason & Hamlin, or a Steinway; yet it is but a feeble tinker in our ears. Use it in the accompaniment of a great air by Händel nowadays, and you at once introduce an element of quaintness—just the element of all others most foreign to the spirit of the composition! In the same way the old squawking oboe would simply scorch our modern ears; we could never appreciate the grandeur, pathos, sentiment and beauty of the music through such auditory torture. All these merely transitory elements in Händel's music would, if revived for the nonce, do nothing more surely than veil



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its essential character from us. It were far wiser and artistically more authentic, to give Händel's air in a way to conform as far as possible to our modern habits and to shock our modern associations as little as possible. By this I do not in the least mean that we should try to modernize its real essence; far from it; but we should modernize the unessential material conditions under which it is given."

As a judicious man once remarked, there's much to be said on each side of this question.

Perhaps the most interesting of late attempts to give Händel in Händel spirit was the festival at Mains in July, 1895. Deborah and Hercules were performed by an orchestra and chorus less than 250 strong. The orchestra of eighty was made up in this manner: Oboes, 6; bassoons, 4; trumpets 6; horns, 3 (two flutes were used in a single number of Deborah); piano, organ and drums; the remainder being strings. The result of this use of instruments impressed most favorably all the German and English musicians who were present. One wrote, "The balance of tone was decidedly good and the general effect impressive. Indeed, this experience of a Händel orchestra (approximate) confirmed me in a belief long entertained that, given proper conditions, Händel unadorned is adorned the most. I was particularly struck with the imposing march of the instrumental bass when, as was mostly the case, the bassoons played with the strings. * * * I am bound to say that the orchestral music, as a whole, pleased and satisfied the ear. The absence of certain instrumental colors was, of course, felt, but the actual combination seemed to suit the music, and in point of grandeur and sonority there was nothing to desire."

At this festival cadenzas for the soloists were introduced. Chrysander took some of the embellishments from Händel's conducting scores.

They that wish to read at length concerning this festival should consult Nos. 29, 30, 31 (1895) of the *Allgemeine Musikzeitung* and the *Musical Times*, August, 1895, pp. 525, 526.

* * *

The day of giant choruses is over.

* * *

The program of the ninth Symphony concert, in Music Hall, last evening, was as follows:

Suite in D major, Bach
Symphony G major, Surprise, Haydn
Turkish march from the A major sonata, Mozart
(Scored for orchestra by Herbeck.)
Largo from Serse, Händel
(Scored for violins and orchestra by Hellmesberger.)
(Violin solo by Mr. Franz Kneisel.)
Symphony No. 1, Beethoven

Truly an astounding program! One without any possible historical value; for the arrangements of the march of Mozart and the air of Händel are distinctively modern. And, pray, what excuse can Mr. Paur give?

Such a program does not inspire an orchestra or a reviewer. I do not propose to take your space by dilating upon the performance or digressing after the manner of the pedagogue. The air from the suite, finely played by Mr. Kneisel and orchestra, as well as the andante from Haydn's symphony, was applauded warmly. For the last five years I have never heard such genuine and long protracted applause as that which followed the performance of Händel's Largo last night.

The program of the Symphony concert Saturday, January 4, will include Bizet's overture *La Patrie*, suite,

Noumana, Lalo; Volkmann's B flat major symphony. Miss Olitzka will sing airs by Mozart and Meyerbeer.

PHILIP HALE.

BOSTON MUSIC NOTES.

BOSTON, December 28, 1895.

Miss Elsa F. Sherwood, who has been two years abroad, studying with Theodore Leschetizky, has just returned to America to resume study with her mother and begin teaching. Leschetizky and his wife have been very kind to Miss Sherwood, who intends to return later on. She considers him a great artist, and a wonderful teacher. She has the most delightful recollections of his weekly classes and of the artists whom she met there, including Rubinstein, Sütte, the composer, and Johannes Brahms. Rubinstein played for the class on one occasion, and the enthusiastic pupils of Leschetizky armed themselves with roses, with which they pelted him at the close of his performance. Miss Sherwood, who is the goddaughter of Franz Liszt, will now, with the assistance of her mother, continue to work out the valuable hints and suggestions which Leschetizky threw out at his private and class lessons.

Mrs. S. B. Field will give a small and informal musicale Sunday afternoon next (the 29th), for which cards have just gone out, in one of the music rooms at the Pier Building. It is for Miss Hosford, who has been so well received socially here, and who has such a charming voice. Music at 4.

A letter which has just arrived from Paris announces that George Devoll, the Boston tenor, is settled there and already at work. He is studying with Delle Sedie.

At the present moment the young tenor is very anxious to give the credit for the placing of his voice and the proper method of voice producing which Delle Sedie convinces him he possesses to the teachers in this country who grounded him, and in writing home in regard to his good fortune in having nothing to unlearn, Mr. Devoll not only speaks in deep gratitude of Bristol, but pays Clara Smart, of this city, the compliment of feeling sure that she, who was one of his first, if not his first, teachers, started him in the way he should go and is going. May this mood of the tenor last until his Paris début, and after. If it does, however, he will be a miracle.

Devoll is living at the Hotel Lord Byron, not yet over much in love with Paris, nor through sighing for home and mother, but with the vision of a grand opera début just now much nearer to him than it was when he sailed from New York a month ago.

Mrs. Charles Fairchild, Mrs. R. M. Morse, Mrs. William E. Russell, Mrs. Henry S. Howe, Mrs. W. W. Goodwin, Mrs. J. G. Thorp, Mrs. Alexander McKenzie and Mrs. E. C. Pickering were the patronesses for the annual concert of the Harvard Glee Club, Banjo and Mandolin clubs, at Sanders Theatre, in Cambridge Wednesday night.

Cards are out from Mrs. Montgomery Sears for a small musicale on Friday evening, January 3, at 9, to meet Miss Choate and Miss Coles, of Philadelphia.

On Thursday night Mrs. Sears had a musicale in honor of Padrewski.

Miss Longfellow is to have the second of the Cambridge subscription musicales at her house on the night of January 9.

There is to be a concert at Mrs. Herbert M. Sears' on Commonwealth avenue on the afternoon of January 7, for

the benefit of the Home for Crippled Children. Mrs. George Stoddard and Mr. Eliot Hubbard will sing, and Mr. Clayton Johns will play.

There will be a concert at the Algonquin Club this afternoon at 4 o'clock, by the Boston Instrumental Club, Mr. W. W. Swornsburne conductor.

This week's musicale in Miss Mariana Guild's series was at Mrs. W. H. Sherman's, on Commonwealth avenue, on Monday afternoon.

Miss Moore, a pupil of Mr. William F. Whitney, sang at Mrs. Scott's, on Newbury street, Monday, on the occasion of one of Mrs. Robinson's art lectures.

The first of the Brookline parlor musicales, which includes among the subscribers a number of Jamaica Plain people, will be at Mrs. R. M. Morse's January 7, in the afternoon.

Miss Hosford sang last week before the Cæcilia.

The concert to be given at the Boston Theatre on Sunday evening, January 5, will be in aid of a fund for the family of Mr. Goldstein, a former member of the Symphony Orchestra. Mr. Padrewski and Mr. Campanari, together with the entire Symphony orchestra, will take part.

Padrewski played Monday afternoon at the New England Conservatory of Music. The great event had been kept as secret as possible, and was divulged only at the last moment; for if it had become known there would have been an inundation of the friends and relatives of the students. Few are the institutions that have been so favored as was the Conservatory yesterday. In fact, the only other such occasion which the writer recalls occurred two years ago, and then it was for this very same institution that Padrewski played. The program of yesterday's concert:

Op. 58.....Beethoven
Carnival.....Schumann
Nocturne, G major.....
Etudes (4).....Chopin
Mazurka.....{
Waltz caprice.....Rubinstein

Lastly, when his recall was peremptorily demanded, he gave two of Mendelssohn's songs.

As may be noted, the program was excellently arranged to please the student audience. Almost without exception the numbers were familiar, and to hear them rendered by such a master was indeed a treat. Throughout the hour and a half of music the hearers sat as if enchanted. In the pianissimo passages one would have detected the fall of a pin, had such an untoward event occurred. The educational value of the concert was evidently appreciated; and indeed it could not be underestimated.

It has been said by some critics that Padrewski as the interpreter of Chopin stands pre-eminent. Assuredly his hearers yesterday went into transport. The four studies were listened to with especial interest, and the pianist's execution was watched with closest attention. Of the four one was in double thirds, the next in double sixths, the third in G flat major, and the last in C sharp minor.

At the conclusion of the concert it was with difficulty that Padrewski made his escape; and finally his manager was obliged to make a little speech, in which he said Mr. Padrewski desired to express his thanks.

A smart series of Brookline and Jamaica Plain musicales will open the new year, as follows: Tuesday, January 7, with Mrs. Robert M. Morse, Burroughs street, Jamaica Plain; Tuesday, January 21, Mrs. A. Davis Weld, Forest

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Hills street, Jamaica Plain; Tuesday, February 4. Mrs. William Whitman, Goddard avenue, Brookline; Tuesday, February 18, Col. T. L. Livermore, Alveston street, Jamaica Plain; Tuesday, March 3, Mrs. Walter Channing, Chestnut Hill avenue, Brookline; Tuesday, March 17, Mrs. William Swan and Mrs. Desmond Fitzgerald, Beaconsfield Casino, Brookline.

The first of four concerts to be given at the club house of the Chestnut Hill Club took place last Wednesday evening. The dates for the others are January 8, 29 and February 19. In the series Mr. Ernest Perabo, Mr. Carl Faeltzen, Mrs. H. C. Slack, Mrs. Louise Bruce Brooks, Mr. Sullivan A. Sargent and others will appear, and the septet of Hummel (six orchestral pieces) and the Spring fantasia of Gade, by four solo voices, will be rendered.

Miss Mabelle Hutchinson has been offered the position of organist at the Episcopal church in Ipswich, which, owing to concert engagements, she was obliged to decline.

The regular concert in the People's Temple Entertainment course last Monday evening was given by the Women's Philharmonic Orchestra, Mrs. M. Sherman Raymond director, assisted by Miss M. Marion Luce, soprano soloist, and Mrs. Alice Luce Dick, accompanist. The next evening's concert will be given by the Boston Rivals, and on Monday evening, January 6, a concert will be given complimentary to the ushers by the Salem Cadet Band, assisted by Miss Edna Louise Sutherland, reader.

Mr. Schuecker, the harpist of the Symphony Orchestra, was the soloist at Sunday's concert at the Boston Athletic Association.

Christmas Eve was celebrated at the Church of the Messiah by the singing of carols by the boy choir and a short address by the rector, Rev. Thomas W. Nickerson, Jr. The church was prettily decorated in honor of the occasion. The services will be repeated on Sunday evening next.

February 14, is the date of the next Cæcilia concert. A miscellaneous program will be given and Mr. Sieveking will assist.

Miss Gertrude Capen's fifth pupils' recital took place last week Wednesday. Miss Evelyn Whitney shows constant improvement as she appears from time to time. Miss F. L. Barnes, daughter of the late president of the Händel and Haydn Society, sang several selections finely.

The inaugural recital of the new organ of the First Baptist Church, Peabody, was given this week by Mr. Everett E. Truette, assisted by Mrs. Etta Kileski-Bradbury, soprano, and Mrs. Ada May Benzing, contralto. The program included compositions of Flotow, Mendelssohn, Guilmant, Schubert and Chauvet.

At a concert given in Charlestown last Thursday evening Miss Maud Williams, soprano; Miss Jennie Mae Spencer, contralto, Mr. Van Vechton Rogers, harpist; Mr. E. J. Lord, zylophone soloist, and the Apollo Quartet all appeared to excellent advantage.

Rev. F. John F. Cummins, of Roslindale, is hard at work completing the final arrangements for his big winter event—the double Christmas concert—which will be given in the Boston Theatre next Sunday afternoon and evening. Among the many artists who have volunteered and will positively appear are: Mr. Joseph Haworth, of the Modjeska company; Miss Sadie Martinot, in a monologue; Messrs. J. K. Murray and William Wolff, of the Castle Square Opera Company; Richard Golden, Dan Daly, Al. F. Wilson, Miss Kate Ryan, Miss Dora Wiley, the Gorman brothers, Miss Pollie Holmes, Miss Lizzie B. Raymond, the Metropolitan Trio, Miss Georgie Parker, the Quaker City Quartet, Master Harry Johnson, the boy soprano; Miles and Ireland, the Euterpe Harp, Banjo and Mandolin Club, the Swiss Mountain Singers, Miss May Walsh Ireland, Mr. Harry B. Merrill, Miss Teresa Crosstein, Mr. John Rafferty, the Boston Banjo, Mandolin and Guitar Trio, Mr. Charles Chapman, the Columbian Grand Orchestra of thirty-five selected musicians, under the direction of Mr. Theodore Bendix, of the Park Theatre orchestra,

and ten eminent Boston pianists, all under the direction of Mr. J. Frank Donahoe.

Mr. James Johnson, who died in Winchester Wednesday, aged seventy, was a well-known musical critic. He was for a long time instructor of music in the Orphans' Home on Newton street in Boston, and had filled a similar position in the local schools. His musical education was acquired in Germany. For nearly half a century he was with Oliver Ditson & Co., of Boston.

Of the many enjoyable sessions which Sorosis has had in the year 1895 the last one was probably the most memorable, says a New York paper. It was held in the banquet room of the Hotel Waldorf, Mrs. William Helmuth presiding, and a large attendance of members being present.

After the transaction of regular business there was a luncheon, which was followed by a unique and enjoyable lecture entitled Imperishable Melodies, by Charlotte W. Hawes, the famous composer, of Boston. Miss Hawes has created a field entirely her own. Personally she is of a very distinguished appearance, possessing a fine carriage and a delightful address. Her voice is very musical and her ability as a lecturer and debater of the first order. She is also singularly gifted as composer, musical historian and original thinker in the various fields of music. She was assisted by Miss Gertrude Griswold, Miss Clara Stuttsman and Miss Allen, who supplied the vocal music illustrating passages in the address. Miss Hawes took up in rapid succession the great melodies. Haydn's Creation, Händel's Messiah, Mendelssohn's Elijah, Bach's Preludes, Beethoven's symphonies, sonatas and his single opera, Fidelio; Schubert's songs, Gounod's Faust and Von Weber's Freischütz were the chief compositions touched in her résumé.

In speaking Miss Hawes told many charming anecdotes about the composers and their works, quoted from their writings and letters, and made the entire subject so alive and natural that it seemed more like a matter of fresh news from another city than a scholarly production based upon the most profound research. Although longer than the usual paper, it was so interesting as to elicit applause from first to last, and even when it ended the audience was so wrought up by the splendid manner in which Miss Hawes had treated the subject that they refused to adjourn until they had had some more music.

RANDOLPH, December 25, 1895.—The annual meeting and "sing" of the Old Stoughton Musical Society was held in Stetson Hall this afternoon. These officers were elected: President, Daniel H. Huxford, Randolph; vice-presidents, Sanford E. Capen, Stoughton; John B. Thayer, Randolph; James T. Stevens, Braintree; Henry S. Porter, Brockton; secretary and treasurer, E. A. Jones, Stoughton; chorister, Nelson Mann, Randolph; vice-chorister, John B. Thayer, Randolph; standing committee, William Porter, Randolph; Lucius Paine, Holbrook; Lewis Porter, Brockton.

The "old-tyme sing" was under the leadership of Chorister Nelson Mann.

At 5 o'clock the society partook of a turkey supper in Grand Army Hall. After that President Sanford W. Billings, of Sharon, delivered an address of welcome, and short speeches were made by President-elect Daniel H. Huxford, Guilford White, of North Easton; Rev. W. F. Low, of Holbrook; Oracle W. Allen, of Braintree, and E. A. Jones, of Stoughton.

E. A. Jones, of Stoughton, presented the society, in behalf of the citizens of Canton, with a heavy double bass viol, recently purchased of William Morse, of that town, who was for many years an active member of the society. President Billings accepted the gift.

The annual concert took place at 7:30 o'clock. Among the artists were Miss Laura Burnham, of Holbrook, the soprano soloist, who recently won golden encomiums in Europe; Prof. Hiram Wilde, of Boston, bass soloist; Isaac Littlefield, of Avon, tenor soloist; Miss Kittie Goeres, violin soloist; Herman L. West, of Holbrook, and Mrs. George M. Howard, of this town, piano accompanists.

Special musical services for Christmas were held in all the Episcopal and Catholic churches. Among the programs given were the following:

CATHEDRAL OF THE HOLY CROSS.

Adeste Fidelis.	Charles E. McLaughlin, organist.
Mass, in E flat.	Hummel
Prelude (orchestra) to Manfred.	Reinecke
Offertory, solo and chorus, Date Sonatina.	Costa
Adeste Fidelis, arranged by.	Gounod
Processional (overture, Ruy Blas).	Mendelssohn
Recessional, grand march, Vom Feuer zum Meer.	L'sat
Solemn vespers, 7:30 P. M.	
Pralsas by Mercadante, Whiting, Gounod.	
De Profundis.	Gounod
Memento Nominis David.	Whiting
Jesu Redemptor.	Mendelssohn
Magnificat.	Barnby
Alma Redemptoris.	Whiting
O Salutaris.	Gounod
Tantum Ergo.	Rossini
Grand trio.	
The chorus will consist of sixty voices. The soloists will be Miss Westervelt, Mrs. McMunn, Mr. Herrick and Lon Brine, Geo. E. Whiting will be director and organist, and will be assisted by the Germania Orchestra and James McLaughlin.	

ST. JOSEPH'S CHURCH.

Prelude, organ fantasia, Adeste Fidelis.	Jules Grison
Mass in D, new.	Dvorák
Veni Creator, new.	Smart
Gradual, Adeste Fidelis.	Novello
Offertory, Parce Domine.	Gounod
Finale, violin and organ.	Rubinstein
SOLEMNE VESPERS, 8 P. M.	
Prelude, Church Chimes.	Harris
Domine et Dixit Dominus.	George E. Whiting
Confiteor and Beatus Ver.	Gregorian
De Profundis.	Gounod
Memento Domini.	Gregorian
Jesu Redemptor.	John A. O'Shea
Magnificat, Eighth Gregorian tone.	G. E. Whiting
O Salutaris.	Gaul
Tantum Ergo.	Rev. Wm. H. O'Connell
Postlude, alleluia.	Gaul
Quartet, Mrs. John A. O'Shea, soprano; Mr. Joseph F. Cook, tenor; Miss Charlotte A. Philbrick, contralto; Mr. C. J. Leahy, bass; Mr. John C. Mullaly, violinist, and a chorus of forty voices. Mr. John A. O'Shea, organist and director.	Gilmant

SS. PETER AND PAUL'S CHURCH.

Organ prelude, Wurlicht Parteille.	Merkel
Mass in C.	Beethoven
Graduale, Adeste Fidelis.	Novello
Veni Creator, soprano solo.	Haydn
Offertory, Vale Sonitum.	Costa
Organ, grand chorus in D.	Gilmant
Gregorian Psalms with antiphonal.	Vespers at 8:30
Jesu Redemptor.	
Magnificat.	Capocci
Alma Alta and bass.	Wilcox
Salutaris.	Rhineberger
Tantum Ergo.	Saint-Saëns
Miss Helen C. Dewart, soprano; Miss Jessie A. Foley, tenor; Mr. Wm. Hughes, tenor; Mr. M. A. Regan, bass. Organist and director, Miss Katharine A. Moore.	

CHURCH OF OUR FATHERS.

Voluntary.	
Invocation.	
Hymn, congregational, Joy to the World.	
Responsive reading from Isaiah xi. and xiii.	
Scripture lesson.	
Anthem, Glory to God.	
Hymn, congregational, Hail to the Lord's Anointed.	
Sermon, subject, The Angelic Message.	
Christmas hymn, with solo, Hark! What Mean Those Holy Voices.	
Admission of church members.	
Offertory.	
Benediction.	

ALL SAINTS' CHURCH.

Dorchester.	
CHRISTMAS EVE SERVICE.	
Procession, hymn 50, It Came Upon the Midnight Clear.	
Gloria Patri.	Monk
Magnificat and Nunc Dimittis.	Kimmings
Hymn 58, O, Little Town of Bethlehem.	
Hymn 54, While Shepherds Watched Their Flocks by Night.	
Offertory anthem, Rejoice Greatly, O Daughter of Zion.	Smith
Offertory ascription, Roman chant.	Falkenstein
Recessional, hymn 50, Once in Royal David's City.	

CHRISTMAS DAY SERVICES.

Procession, hymn 49, O Come All Ye Faithful.	Monk
Venite and Gloria Patri.	Tours
Te Deum Laudamus.	Allen
Benedictus.	
Introit, While All Things Were in Quiet Silence.	Macfarren
Kyrie.	Tours
Gloria Tibi, plain song.	
Hymn 51, Hark, the Herald Angels Sing.	
Offertory anthem, Rejoice Greatly, O Daughter of Zion.	Smith
Sanctus.	Falkenstein
Communion hymn, 225, Bread of the World in Mercy Broken.	
Gloria in Excelsis, old chant.	
Nunc Dimittis.	Barnby
Recessional, hymn 60, Angels from the Realms of Glory.	

Last week Mrs. D. B. Peterson, Jr., gave a musical at her Hingham home, when she played her latest composi-

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tion for the 'cello and piano. Mr. George Burr assisted on the 'cello part.

Christmas music was given in the First Baptist Church, Commonwealth avenue, at both services on Sunday. At the morning service several beautiful selections were rendered by the quartet, composed of Miss Annabel Clark, Miss Fanny Holt, Mr. D. Crosby Green, Jr., and Loyal L. Buffum, and at the evening service the Flight into Egypt, by Berlioz, and the duet from Saint-Saëns' *Noël*. Mrs. Jennie Patrick Walker, Miss Gertrude Edmonds, Mr. James H. Ricketson, Mr. Arthur Beresford and others assisted the regular quartet.

The concert to be given by the Symphony Orchestra and others in the Boston Theatre on Sunday evening, January 5, for the benefit of Mr. E. Goldstein and family already promises to be a gratifying success. The house is two-thirds sold out even at this early date. The program will include Beethoven's overture to *Leonore*, No. 3; Lalo's orchestral suite, *Namouna*; Müller-Berghaus' orchestral arrangement of Liszt's Hungarian Rhapsody No. 2; Rossini's overture to *Guillaume Tell*; Paderewski's Polish Fantasia, played by the composer, and two selections not yet announced, sung by Mr. Giuseppe Campanari.

The choir of Grace Church, Newton, Mass., consisting of over fifty men and boys, Harry Brooks Day organist and director, assisted by Mrs. Laura Cary Conant, reader, are announced to give a grand concert at the Young Men's Christian Union next Wednesday evening.

Miss Oltzka will be the singer at the Symphony concert this week.

Chamber music seems to be growing in popular favor in this country. The Boston String Quartet is an organization newly formed and consists of such well-known musicians as Mr. Isidor Schnitzler, first violin; Mr. Jacques Hoffman, second violin; Mr. Carl Barleben, viola, and Mr. Fritz Giese, 'cello. The new quartet intends to give a series of three concerts this winter in Association Hall, the first of which is announced for January 7 at 8 o'clock.

The only chamber music concert by Paderewski and the Kneisel Quartet will occur Monday evening, March 30.

Miss Helen Ormsbee, first soprano of the Ladies' Schubert Quartet, has resigned from that organization.

Mr. George W. Want has resigned his position as tenor of the New Old South Church quartet.

Miss Leonora Jackson, the young American violinist, was the soloist of the first orchestral concert this winter at the Royal School of Music in Berlin, and met with success under Dr. Joseph Joachim's direction.

Mrs. S. B. Field gave a small informal musicale for Miss Hooford on Sunday at 4 p. m. at one of the music rooms in the Pierce Building.

Miss Salome Thomas has been spending Christmas week in Boston. She will resume her position in the Jessie Couthouli Concert Company next Monday, and will not return to Boston until March.

Miss Lena Little sang at the Old South Church in the Christmas musical service, and Miss Hosford did the same at the Ruggles Street Baptist Church.

The first performance in America of Henschel's *Stabat Mater* will be given in Boston, the composer conducting, March 31. The *Cæcilia* will sing the chorus parts and Mrs. Henschel the soprano rôle, and a large orchestra will assist. This work has had a most unqualified success at the Birmingham Festival.

At the concert Sunday afternoon at the Boston Athletic Club the Boston Instrumental Club will be assisted by Mr. E. Loeffler, 'cellist, and Mr. H. L. Chase will sing.

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CHICAGO, December 21, 1895.

WHILE the attendance at yesterday's orchestral concert, which was really a rehearsal for to-night, looked but scant in the auditorium, still it is a matter for surprise that so large a number could be found to brave the elements. Even the undeniable attractions of a Thomas concert lose considerable power when opposed by such severity of weather as Chicago has been suffering from the last few days.

Those who did attend were well repaid, for the program was arranged to suit both classical and dilettante ideas. The chef d'œuvre, of course, was Beethoven's *Eroica* symphony, and in this the Thomas orchestra was at its best. It was received and followed with the closest attention and there was noticeably less conversation than on previous occasions; perhaps this may be accounted for in the fact that few beyond the truly musical were present. This symphony is too well known to need elaborate notice, and when it is said that the performance would compare most favorably with any Eastern orchestra, the great Richter included, further comment is unnecessary.

The other selections were variations on a Theme of Haydn, by Brahms; Tschaikowsky's *Fantasia*, *Romeo and Juliette*; *scherzo* of Goldmark, and Liszt's *Mephisto waltz*. This last appealed to the general taste most strongly and elicited unbounded applause. Considering Theodore Thomas' predilection for Wagner, it was strange to find an orchestral program without a single work from the great Bayreuth master's pen.

DECEMBER 27.

The annual performance of *The Messiah* was given by the Apollo Club on Monday night to one of the largest audiences ever assembled within the walls of the Auditorium. For eighteen years consecutively this work has been presented by the club and always under the same able conductorship of William L. Tomlins, who has held the post of director since 1875. Originally a small but well trained choir, now with 400 voices admirably drilled, the club is recognized as the chief organization in this city.

The soloists included Mrs. Geneva Johnstone-Bishop, George J. Hamlin, Mrs. May Phoenix Cameron and Dr. Carl E. Dufft, with the Chicago Orchestra assisting.

Vocally the performance was worthy entire praise, more especially as the singers had to contend against the very unequal conditions of a slovenly orchestra, which at times was much at variance with the conductor. Lack of sufficient rehearsal was evident, and it was apparently difficult for the members of the Chicago Orchestra to reconcile themselves to the change of leadership. When away from

the watchful eye and guiding influence of Theodore Thomas this band of musicians loses all the well balanced smoothness for which it is famed.

At the ninth concert of the Chicago Orchestra yesterday an unusually large crowd was attracted presumably by the symphony program presented. The numbers given in the first part included the Brahms Overture Academic Festival, op. 80, received with the usual want of enthusiasm which characterizes all the Friday afternoon concerts, and the symphony in D minor op. 21 (by request) of Christian Sinding. This latter proved altogether too much for the majority of those present, as the interpretation of the work received but faint recognition. We are not yet educated up to Sinding in Chicago, and even Theodore Thomas when conducting this complicated, barbaric Norwegian composition appeared to lose the energy and interest with which he invests all Wagnerian music. The second part of the program was made up of the *Sappho* overture, op. 44, of Goldmark, the prelude and closing scene from Wagner's *Tristan* and *Isolde*, and concluded with the same composer's *Kaiser* march, which was played superbly and had the effect of rousing a very apathetic audience.

FLORENCE FRENCH.

Orton Bradley Will Conduct.—Orton Bradley will conduct the New Brunswick, N. J., Choral Association on January 27, when Mr. Tom Karl will be the soloist. Mendelssohn's *Oh, Come Let Us Sing* will be given.

Maud Powell Here.—Maud Powell is in New York spending the holiday season after a remarkably successful tour in the West. She has been re-engaged for a supplementary tour of five weeks in the Eastern States, opening in Rochester, N. Y., January 13.

Sigrid Arnoldson.—The late Alexandre Dumas wrote the following flattering verses on Sigrid Arnoldson:

Sous les yeux du Seigneur et dans sa foi tranquille
Sur le chemin doré qui conduit à l'Eden
Un ange qui nous pleure et pourtant nous exile
Ferme à nos yeux mortels le céleste jardin,
Il ne nous reste plus, pour éclairer notre âme.
Qu'un unique rayon de bonheur d'autrefois;
Et ce rayon que Dieu nous a laissé, madame,
Se trouve dans l'amour, le rêve et votre voix.

Mme. Saville Will Remain.—The continuance of Mme. Saville with the operatic forces at the Metropolitan Opera House was determined Saturday, and she will now remain here until the close of the season. For some days past cable messages have been exchanged between Messrs. Abbey & Grau and M. Carvalho, who had a contract with Mme. Saville, by which she had to be in Paris by January, resulting in her release, so that she may remain here until the end of the season. The permission to remain will give much satisfaction to the managers in the cities throughout the countries to be visited by the grand opera organization of the Metropolitan Opera House.

Second Averill-Bradley Recital.—The second piano and song recital by Orton Bradley and Perry Averill will take place in Carnegie Chamber Music Hall on Thursday afternoon, January 2. The program arranged is extremely choice and interesting. Mr. Averill will sing songs of Schubert, Franz Gounod, Whitney Coombs, a group of old-fashioned ballads, English and Irish, and a couple of Neapolitan popular songs. Mr. Bradley, beginning with the Bach prelude and fugue in C minor, will play works of Brahms, Henselt, Sterndale Bennett, Chopin and Rheinberger. The afternoon promises to be one of unusual artistic interest.

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Flower of the Nile Waltz,
Mlle. Boissier's Waltz,

Cotsford Dick
Guy d'Hardelet
Edith A. Dick
Arthur Hervey
Geo. W. Byng
Paston Cooper

Claude Trevor
Daisy Hope
Bond Andrews
Courtenay Winthrop
B. Holser



PHILADELPHIA, December 28, 1895.

WHAT excellent material our opera has at its disposal was demonstrated in three of the performances I attended during the past week, viz.: Robert le Diable (in French), Hänsel und Gretel (in German) and Aida (in Italian). Of Robert I have given a detailed account before, and it may suffice to state that this repetition was fully equal to, if not more brilliant than, the former nights.

As to Hänsel and Gretel, it was delightful! Miss Augusta Vollmer (from Munich) was the perfect embodiment of the sweet German picture book *Gretel*, and sang herself with that warm, appealing, fine voice of hers, into everybody's heart. She was very ably seconded by Miss Carola Englander as Hänsel. Their evening prayer was a gem of purity and chastity, and thus deeply did it impress the house that—mirabile dictu per Philadelphian—the outburst of applause was actually delayed until the conclusion of the poetic postlude, which marks a step of progress in the deportment of our audience. Mme. Koert-Kronold mastered the intricate part of the witch as only a good, thorough musician—such as she is—can do, and looked a perfect fright, monstrously ugly.

The small parts of father, mother and the sandman and dewman were well enough represented not to disturb the unity of the whole; but a word of praise is due to the orchestra under Hinrichs' baton. The orchestra plays at the opera exclusively; it does not disband after every performance to scatter its forces on dance or party playing, and the good results of this begin to show. They play very well, they are in touch with each other and with their alert and clever conductor, they have gained in balance, in refinement and unity of shading, and are quick as lightning in emergencies arising on the stage and unavoidable in the complex apparatus of an opera.

The staging of the régisseur Schroeder was very effective, and while it was not quite as brilliant as in Dresden and Berlin, it deserves perhaps more credit, considering the difference of circumstances in general and the difficulties an American theatre offers compared with those of a German court opera, where an author's prescription is synonymous with fulfillment.

Aida, on Thursday, was superb. Mme. Koert-Kronold in the title rôle created a most impressive character; the humility of misfortune, the womanly pride of love required the struggle between filial duty and loyalty to the beloved, the faithfulness and devotion unto death, all these elements were brought out delicately and yet distinct; add to this an exquisite vocal treatment and a Bloomfield Zeisler temperament, and you have our Aida.

Amneris was to be sung by Mlle. Dassi, but owing to her being ill, it was intrusted on short notice to the ever ready Miss Fleming, who, under the circumstances, did very well indeed. More can be made of that part, to be sure; greater freedom, both vocally and histrionically, is possible, but when these defaults lead to no disturbance scenically and musically, when, as in this case, the public had to acknowledge several times that artistic individuality was not wanting, it is all that can in fairness be expected from one as young in her career as Miss Fleming.

Mons. Prevost's *Rhadames* revealed the facts that the middle register of his voice is a trifle nasal and that his acting lacks temperament; otherwise he was very satis-

factory, though the post-Wagnerian Verdi did not seem to suit him half as well as the ante-Wagnerian.

A fine, bold piece of stagecraft was the *Amenasro* of Mons. De Backer; he emphasized the Ethiopian both in temperament and style, and gave a striking and beautiful portrayal of the grim character. Whenever Mons. De Backer appears on the stage one feels sure of three very agreeable things, of musical refinement, histrionic propriety and—best of all—absolutely pure intonation; and hence he is always welcomed with unmistakable delight. *Ramfis*, the high priest, was finely represented by Mons. Malzac; his exceptionally clear enunciation of text was again the subject of general comment.

Last night was the shadow dance; I should have said Dinorah, but it was really only the shadow dance with the rest of the opera grouped around it. That Mme. Nevada sang the shadow dance exquisitely goes without saying; but beyond that there was nothing that would justify her figuring on the program under the absurd and obsolete epithet of "prima donna assoluta," for in her present surroundings she is not the "prima" donna, much less "assoluta"; she represents a type which is out of date. In her solo work she transforms the operatic stage into a concert room, and in the ensembles she does not enter; her opera is an aggregation of artists, not a fusion, and her atmosphere of isolation acts chilling upon her coworkers. I am told (though I cannot vouch for the truth) that Mme. Nevada does not attend any rehearsals on the stage; if this is true, it would explain a great deal and give rather definite shape to that "something to be desired" in the operas where she sings.

CONSTANTIN V. STERNBERG.

CINCINNATI MUSIC.

CINCINNATI, Ohio, December 28, 1895.

HERE is Mr. Van der Stucken's third Symphony program given yesterday and to-day:

Symphony, F major (No. 3)..... Beethoven
Concerto for piano, D minor..... Rubinstein
Mrs. Fannie Bloomfield Zeisler.

Suite, Peer Gynt..... Grieg
Scherzo from Concerto Symphonique..... Litoff
Mrs. Zeisler.

Overture, Husitzka..... Dvorák

"Van der Stucken is all right in modern music, but I am anxious to see him conduct Beethoven," said a musician behind me as we filed into the Pike Opera House.

There is a dim yet firmly rooted idea in Cincinnati that there is only one man in the world who has the divine permission to conduct Beethoven, viz., Thomas surnamed Theodore.

Perhaps the old guard will form new ideas. To my mind Van der Stucken's reading of the "little" Eighth Symphony was the very essence of Beethoven; not the emasculated, dully even Beethoven that weighs down many a modern program, or Beethoven seen through the tawdry glass of romanticism, but the heroic Beethoven, the man of mighty contrasts, who could build a pyramid on the top of a needle and turn from artless triviality to tragic force with the deftness of a Shakespeare.

His reading was marked by strong rhythmic accent and sharply defined contrasts.

The orchestra, which seemed unusually pliant—it was unquestionably the best work this orchestra has done—took the *allegretto* daintily and steadily. The staccato passages, in the woodwind, usually slovenly and meaningless, were remarkably clear cut and precise.

Perhaps after all the greatest test of Mr. Van der Stucken's control of the orchestra was in the sustained demi-teints.

The Grieg suite was delicately given, particularly the Solvæg's lied. The Husitzka overture was full of the revolutionary spirit, the composition is supposed to reflect. Commentators, you know, have fairly revelled in drawing a sombre picture of the Hussite war from this work, yet as a matter of fact Dvorák dreamed not of mountain passes or of battles for religious freedom when he wrote it. Mr. Van der Stucken, who, by the way, was the first to bring out the Husitzka overture in this country in New York in 1884, once asked Dvorák regarding the inspiration of his work.

"I had to write an overture for the new theatre in Prague," answered the Bohemian naïvely. "I remembered that the

last theatre burned down. I don't know that I had anything else in my mind." How many accepted tone pictures would have to be renamed if every composer were as innocently honest as Dvorák! Of course the feature of the concert was the playing of Zeisler. It is not necessary to give any expression on her performance. The pianist made a profound impression upon the audience. She is evidently less of the *gamine* than formerly. In the Rubinstein concerto one missed the savage impetuosity of former years, but what a technic! The little woman of sinewy arms and wonderfully supple wrists triumphed both over laymen and musicians. The orchestral accompaniment was admirably firm and sympathetic.

The attendance was the largest of the season so far.

* * *

Paderewski will not play with the Symphony Orchestra after all. When all the arrangements had been made the pianist announced that he would play two concertos at the concert, but nothing more.

Mr. Van der Stucken thereupon cancelled the engagement.

Paderewski's insistence on not more than two concertos seems to have been based upon purely commercial motives. He had planned to give a recital here a month later and apparently thought that no solos at the first concert would drive everybody to the second.

* * *

Apropos of commercial interests, here is a story not particularly new, though it has not yet found its way to print.

Ysaye's last appearance in Cincinnati was under the auspices of a firm that manufactures aluminum violins. The violinist astonished the audience by playing one of the numbers of the program and an encore or two on one of the metal instruments. Of course it excited lively comment in the musical fraternity. After the concert a gentleman asked of Michael Brand:

"Is this Ysaye really such a great violinist?"

"He is not a violinist," replied Michael, gently; "he is a drummer."

* * *

The names of four composers are to be placed over the proscenium arch of the new Music Hall. The trustees have chosen Mozart, Beethoven, Wagner and Mendelssohn. The *Times-Star* has undertaken a canvass of the representative musicians of the city as to their choice of names. The results are significant. Every one of the twenty-eight answers received so far has the name of Beethoven. All but three have the name of Wagner. Bach comes next with eighteen votes, Mozart fourth with eleven, while Mendelssohn received but one. The Italian contingent is loyal to Verdi. Brahms beats Mendelssohn by a vote.

Here are some of the distinctive selections:

Frank Van der Stucken—Palestrina, Bach, Beethoven, Wagner, José Marten—Bach, Beethoven, Berlioz, Wagner, Theodore Böhlman—Bach, Beethoven, Brahms, Wagner, Michael Brand—Bach, Mozart, Beethoven, Wagner, Leandro Campanari—Glinka, Beethoven, Wagner, Verdi, Peter Rudolph Neff (president College of Music)—Händel, Mozart, Beethoven, Wagner, Miss Clara Baur (director Conservatory of Music)—Händel, Bach, Mozart, Beethoven.

One thing is certain: Mendelssohn will be stricken from the trustees' plan of decoration. ROBERT I. CARTER.

A Leefson Piano Pupil.—The following notice from the *Philadelphia Record* of December 29 refers to Miss Theodore Ross, a pupil of Prof. Maurits Leefson, whose marked talent will no doubt lead to a successful artistic future:

At the symphony concert of the Germania Orchestra, at the Musical Fund Hall, on Friday afternoon last, Miss Theodore Ross played Mendelssohn's concerto in G minor with rare perfection. This young pianist, who has studied here in Philadelphia since her childhood, is now in her twentieth year, and has, under the tuition of Professor Maurits Leefson, reached a degree of mastery seldom acquired by so young a woman. The allegro movement, with which the concerto begins, was executed with brilliancy and dash, while in the andante following it she brought out all the melodious beauty of that inspiring music. The finale, also a spirited allegro movement, was also well played. It gave Miss Ross a chance to show her brilliant technic, which she was not slow to make use of to the best advantage.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKESTRASSE 17. December 10, 1890. 1
THE DAMNATION OF FAUST UNDER NIKISCH AND A NOVELTY QUARTET CLUB EVENING AT LEIPSIC—A SYMPHONY CONCERT AT DRESDEN—PREMIÈRE OF REINHOLD L. HERMAN'S OPERA VINETTA AT BRESLAU—BACK IN BERLIN.

THIS was an eventful musical week and one which was not lacking in interesting musical as well as local variety. It began a week ago to-day at Berlin with the second chamber music soirée of the Halir Quartet; took me to Leipzig the next day, where I was a witness to the successful launching of Mr. Alvin Kranich's newly organized Novitiaten Quartet Verein, and on the following evening heard a glorious performance of Berlioz's *Damnation de Faust* under Nikisch at the Gewandhaus; then it brought me to Dresden, where I attended a symphony concert of the Saxonian royal orchestra under Schuch at the Dresden Court Opera House; next it landed me in Breslau in time for the much postponed but highly successful première of Reinhold L. Herman's opera *Vineta*, and finally it brought me back to Berlin just in time for last night's fifth Philharmonic concert under Nikisch's direction.

That is variety for you with a vengeance. Moreover, as variety is the spice of life, I cannot deny that I enjoyed the change of scene and musical atmosphere considerably, and that I return to Berlin all the fresher for it. What I missed here Mr. Abell has probably taken care of, and even the first piano recitals of August Hyllested and Teresa Carreño, which I should very much have liked to have attended and reported, are not irrevocable losses, as both artists have been heard before and have frequently been criticised in *THE MUSICAL COURIER*'s columns, and moreover both will give further recitals here in the near future. I want to mention, however, that from all accounts Teresa Carreño, who appeared here for the first time since her separation from d'Albert, met with the most flattering reception and a really sensational success. All the critics join in the chorus of praise for our charming and gifted countrywoman, and even Tappert this time makes no exception.

I have my doubts, however, on the point of the grim old lion's motives, for he is just as liable to have written the way he did from conviction, or out of chivalry, or simply out of spite for d'Albert, whom he hates. Be that as it may, Tappert treated Mme. Carreño with kindness, as in fact did all of the critics, and likewise the audience, which seemed bent upon making her feel that its sympathies were all on her side. The demonstrations of enthusiasm which took place at the close of the recital are described to me as phenomenal and really rarely witnessed in a Berlin concert hall.

The second Halir Quartet evening in the Bechstein Saal was interesting, chiefly through the circumstance that a new string quartet by W. Steinhammer, the Scandinavian pianist composer, was performed here for the first time, and through the fact that Bernard Stavenhagen, the Weimar Hofkapellmeister and pianist, was active in the reproduction of the Brahms G minor piano quartet. Although not by any means as big or interesting a work as the F minor piano quintet the work is one of importance.

and in the musically reading it received at the hands of Stavenhagen, Halir, Mueller and Dechert it did not fail to create a good impression. Especially pleasing was the finale, *Rondo alla Zingarese*, which proved also the best played movement of the four and was much applauded. Stavenhagen also indulged in the bad habit of raising the lid of the concert grand and thereby succeeded in occasionally drowning the three stringed instruments.

The Steinhammer string quartet in C major was somewhat of a disappointment to me. The same composer's piano concerto performed by him at one of last season's Philharmonic concerts had raised some expectations, but they were not realized. The inspiration is of the weakest kind, the themes being small and unimportant, and not even original. The workmanship here and there is quite clever, but there is a lack of color and variety perceptible, which is most depressing, and extends even to the selection of the keys, the entire four movements alternating almost constantly between the keys of C major and F minor, and as no other formality is employed the effect is wearisome and monotonous to a degree.

The ever youthful and spontaneous E flat string quintet by Mozart furnished the pièce de résistance of the evening, it being exceedingly well played by the Halir Quartet, assisted by Theodor Krelle as second viola performer.

The newly formed Novelty Quartet Club at Leipsic bids fair to become quite a valuable addition to the rich musical life of the Athens of Germany. It is of special interest to Americans, because of the fact that the club was called into life by a young American, Mr. Alvin Kranich, of New York, pianist, composer and Leipsic correspondent of *THE MUSICAL COURIER*. The first concert was also chiefly frequented by Americans, and it was a brilliant as well as enthusiastic audience which gathered in the fine hall of the Hotel Haaffe last Wednesday night. A further incident interesting to Americans is the fact that the vocal soloist of the evening also hails from the United States. Miss Adrienne Osborne, who is a member of the Leipsic Opera personnel, is a native of Buffalo, where she was favorably known in musical circles under her true name of Eisbein. Let me tell you that Miss Osborne sang just as charmingly as she looked, which is the very highest praise I can possibly bestow upon her. Should you be inclined, however, to doubt my judgment of either the young lady's looks or her vocal accomplishments, you can ask Mr. John Lund, of Buffalo, N. Y., and I am sure he will corroborate my statements. Miss Osborne sang Brahms' *Minnelied*, Bungert's *Kleines Lied* and a Lullaby by Petri, the latter with English text. Later on she gave Tschaikowsky's pregnant song *Nur wer die Sehnsucht kennt*, with 'cello obligato and with a great deal of soulful expression.

Alvin Kranich, who accompanied with taste and discretion, was heard as solo pianist in the concerto for piano with string quartet in E flat by Moritz Hauptmann, a work in strict form and of musicianly workmanship, but not otherwise remarkable. As composer for the piano, Mr. Kranich, who plays very smoothly, with good touch, technic and tone, was applauded in a little prelude in A minor from his op. 22, which has quite a Chopin flavor, and in an Albumballat in A major, op. 8, which is somewhat Schumannesque. Both compositions are very pretty and promise greater things still to come.

One of these greater things was a *Feeen Maerchen* (fairy tale) in G major for string quintet, which is beautiful in invention and charming in tone color. It was well performed by the new Novelty Quartet Club consisting of Messrs. Lauboeck, E. Gröll, G. Feuerberg and T. Jackson (the latter another American), assisted by A. Starke, double bass player.

The first named four gentlemen gave also a fairly finished performance of a string quartet in A major, op. 38, by the 'cellist Davidoff, which is a very difficult, but also an interesting work. In contrast to many other compositions of extended proportions I liked the last movement best. The Novelty Quartet Club, deserves a good deal of

encouragement and I hope and believe that it is going to get it.

I cannot close my notice of the performance without making special mention of the grand piano made by Kranich & Bach, of New York, which did public service on this occasion. It was the first time that I ever heard an instrument of this excellent make upon a European concert platform, and I was pleasantly conscious of the fact that this home product could surely and successfully rival any of the German products. The instrument created strong comment from the connoisseurs present, among whom was such an authority as Professor Martin Krause, who spoke to me about the beauty and richness of its tone.

My second evening at Leipsic, Thursday, was devoted to a performance of Berlioz's *Damnation of Faust* at the Gewandhaus. The most popular of the great Frenchman's works had been heard in Leipsic only once before, in the year of our Lord 1853, when Berlioz made a tournée through Germany and conducted his compositions in person. Not for 42 long years was his *Damnation of Faust* heard in the Gewandhaus, a fact which alone suffices to illustrate the state of lethargy into which the concerts, once the most renowned in all Germany, had fallen under the Reinecke régime. Now Nikisch can claim and exclaim with Berlioz's great compatriot, *Nous avons changé tout cela*. His resurrection of the *Damnation of Faust* was a deed in itself, and the way he did it a musical revelation. I have heard the work in New York under both the older and younger Damrosch some five or six times, if not more, and three years ago it was given at a Düsseldorf Netherheinisch Music Festival, under Buth's baton. But all these performances could not hold a candle to the one I witnessed at Leipsic last week. It even roused from their long cultivated habits of iciness and sleepiness the habitués of the Gewandhaus concerts.

For once the electrifying influence of the new conductor carried it over reserve and old fogeyism, and the beautiful hall resounded with the echoes of thunderous applause bestowed by an enthusiastic audience as you could see anywhere. It was a strange sight for Leipsic, however, and the novelty of it must have awakened the audience to the consciousness of the fact that there are other composers outside of the classics, Mendelssohn, Reinecke, Hiller, Brahms, Rubinstein and Grieg, who were almost the only ones that have been heard in Leipsic since 1851. And if the conductor awoke to new life Berlioz's beautiful work, if he awoke the audience, he awoke no less the sonorous but long somnolent Leipsic orchestra and the Gewandhaus chorus. All this in spite of the fact that Nikisch on the evening in question was a very sick man, one that ought to have been in bed rather than on the conductor's stand. But once baton in hand, the first dizziness was soon overcome, and like a great field marshal he led his forces to victory and glory. Anything more stirring than the grandly orchestrated *Rackoczy March* (which Nikisch with native fire and enthusiasm took at a much more rapid tempo than I was accustomed to) cannot be imagined. The orchestra was just as delicate in the *Dance of the Sylphs* and just as sprightly and virtuoso-like in the menuet of the *Will o' the Wisps* as it had been brilliant and sonorous in the *Rackoczy March*. The chorus were all superb, even the usually uncertain, because very difficult, Mock fugue and the transcendental final chorus.

The soloists were well selected and did their share nobly, notably Mlle. Marcella Pregi, from Paris, who is a new discovery. She sang the part of *Gretchen* in German with consummate art in delivery and phrasing, and even in pronunciation of the vernacular, which is a very rare thing in a foreigner. Her voice is not a very large soprano, but one of good carrying quality and thoroughly sympathetic in timbre. I shall have something further to say about this lady further on, as she was also the soloist at the Berlin Philharmonic concert of last night.

Alexander von Bandrowski, from the Frankfort Opera, was the *Faust*, and although he was a bit too theatrical for

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the concert platform I liked his musical conception very well. His tenor voice is quite big and lusty, especially in the upper notes.

Otto Schelpner, the Leipsic baritone, was an excellent *Mephisto* both in dramatic and vocal delivery. He is really a great artist. Paul Knüfer, also from the Leipsic Opera, sang Brander's song of the rat in characteristic style and with round bass voice. All four of the artists, and of course Arthur Nikisch, were much applauded, and truly they deserved it.

To say anything about Berlioz's *Damnation of Faust* with the history and points of which work the Leipsic papers have lately filled many columns, would seem superfluous, for the readers of THE MUSICAL COURIER have read all about it, and more than once, a good many years ago.

From Leipsic to Dresden is, according to American notions of distance, only a jump, about the same distance as from New York to Philadelphia, and yet these two cities in the same kingdom are as different in matter musical and in the attendance thereof as they are in outward appearance and surroundings.

Leipsic is a business town, Dresden a luxury town. The latter place, though it is the capital of Saxony and the Court pays a good subvention to the opera, is a good deal dependent for its music upon the support the art receives from the thousands of English and Americans who are living there and a good percentage of whom are studying music there. It is for that reason mainly that Dresden has one of the best operas and a still better opera orchestra. At the head of it is Court Conductor Ernst Schuch, not a very big musician nor yet very great conductor, but a perfect drillmaster and a musician of refined taste and instincts.

The symphony concerts of the Royal Orchestra, the third one of which for the present season I attended on Friday night, took place at the opera house, and the good sized and very beautiful building was absolutely sold out from top to bottom. I am told that this is always the case for these subscription concerts, but that very few, if any, other orchestral undertakings ever succeed in Dresden. The audience, as you may imagine, consisted in the greater portion of English speaking and American looking people. The king was present in lonely state in his box from beginning to the end and listened with apparent attention. His Majesty is very musical, and Paderewski told me last spring in Dresden that His Royal Nibs plays the piano exceedingly well.

Under all these favorable outward auspices you would think that the house should create a very brilliant impression. This, however, is not the case, and despite the beautiful light colors which prevail in the decorations, the interior looked depressing. The reason for this is a very simple one. They are too conservative to have the building lit with electricity, and the gas was turned as low down as possible, only the musicians' desks on the stage having good light sufficient for reading purposes. At first I thought the house would be made more brilliant when the music began, but nothing of the kind happened. The King, with military promptness, stepped into his gloomy dark box at 7 P. M. sharp, and the concert began amid semi-darkness. When I asked Mrs. Schuch (who was my neighbor to the left, while Mr. August Gussbacher sat to the right of me) what was the matter with the gas, she replied: "Oh, nothing." "But," said I, "why is it so dark here?" She shrugged her still pretty shoulders, and with an amiable smile informed me that it was always dark because the intendancy was bent upon being as economical and saving as possible.

The gloom which pervaded the house took hold of me and was intensified through the first number of the program, Schumann's horribly beautiful *Manfred* overture with its dark crimson tonality of E flat minor. Even Volkmann's somewhat trivial F major serenade for string orchestra could not key me up, although I found myself softly humming that quaint little waltz movement in B flat which all New York was whistling fifteen years ago after the Thomas matinées where it was every time rede-

manded whenever, as frequently happened, his serenade was on the program. It was redemande also at Dresden and Schuch smiled a happy smile.

The only novelty on the program was César Franck's symphonic poem, *The Wild Hunter*, as a program for which Bürger's ballad of that title did service. I cannot say that the French composer succeeded in depicting musically, or even approximately exhausting, the dramatic contents of the poem. Franck's *Wild Huntsman*, excepting for some occasional orchestral obstreperousness, is a rather tame huntsman, and the demons which haunt him are more tart in harmonics than terrible in musical hellishness. Once more I was a disappointed man as regards César Franck, and I have yet to discover the greatness with which the dead French composer's works are said to be imbued.

The only thing serene, sunny and satisfying on the program was Beethoven's A major symphony, which, charmingly read and played under Schuch's baton, left a decidedly pleasant impression.

From Dresden eastward to Breslau is only a six hours' trip, and I arrived at the latter place on Saturday in good time for the première of Reinhold L. Herman's romantic opera *Vineta*. About the pronounced success the work of the former conductor of the New York Liederkranz had on this important occasion I informed you by cable on the day after the performance, and also of the fact that the composer was called before the curtain a dozen or more times, six times of which occurred after the second act, and at least just as many times after the third and last act. Together with him appeared the artists who had taken the principal parts, as also did finally Dr. Theodor Loewe, the energetic and enterprising director of the Breslau Stadt-theater; Stage Manager Habelmann, whom you will remember favorably from several seasons' work in the same capacity at the Metropolitan Opera House; Kapellmeister Weintraub, one of the most eminent of the younger school of German operatic conductors I have so far met, and through his own modesty last, but by no means least, the librettist Ernest Wolfram, under which pseudonym is hidden the name of a high Government official, and who is said to be a near relative of the composer.

Of his book I can speak in terms of praise as far as the poetry and the lyrics, which form a considerable portion of the work, are concerned. But the general structure contains so many incidents, and earthly proceedings are so frequently and so closely interwoven in the book with supernatural and fantastic ones, that it seems difficult to get a clear idea of the dramatic contents. In the following lines an attempt is made at disclosing to the readers an outline of the action of *Vineta*, which is supposed to take place in the first half of the sixteenth century on the coast of the Baltic.

Magnus and *Albertus* have been living in close friendship, pursuing their studies at one of the mediæval seats of learning in Germany, and both have become deeply enamored of the fair *Hildegard*. *Magnus*, the gay, active young prince, has been the first to reveal his love to *Hildegard* and has carried her off as his wife to his castle on the shore of the Baltic. The few years of his young wedlock, however, have not made him the supremely blissful man he had hoped to become. He is yearning for deeds of romance, for fabulous wealth, strange adventures and new excitements, while his former friend *Albertus*, in the despair of his heart, has turned away from the pleasures of this earth and has sought, like *Faust*, in the magic of black art, in the dominion and uncanny power over things spiritual, the forgetfulness which his burning heart finds difficult to attain. He finally, overmastered by his passion, leaves his study and, as if drawn by magnet power, ends his journeys at the door of his former friend's castle.

The story goes that in times of old the Phœnicians, sailing along the European coast, had also come to the shores of the Baltic ocean, and drawn by the love of amber and gold had established their colonies, of which *Vineta* soon became the most flourishing, famed for her riches and her beauty, but also for her wickedness.

When the mother country fell a prey to Asiatic conquerors, the far-off *Vineta* continued her course of idolatry and depravity, from which even approaching Christianity could not wean her. Then the vengeance of heaven struck her in the acme of her splendor and pride. A tempest made the waters rise and engulf her and drag her down to darkness and endless sleep in the depths of the ocean. To sleep—but not to death. Like a nightmare a dull sense of life yet remained to its inhabitants, and, at periods preordained, *Vineta* rose to the surface of the waters in all her old splendor to lure mortals to her; but, after a short day's resurrection, she is buried again with all the terrors of the first agony, *Vineta*, and the venture-some mortal who chanced to be within her gates.

To be saved from this eternal doom *Vineta* has but one hope: if any mortal should offer himself to die for *Vineta*, led thither not by love of lust and gold, but in self-sacrificing love.

Precisely at one of these periods of *Vineta*'s reappearance *Albertus* reaches the coast, and with the fixed intention to win *Hildegard* by whatever means at his command he calls up from the deep the Phœnician prince *Thobal* and his beautiful daughter *Sarephtha*. They tell him, however, that they will obey only a mortal of pure heart, and proclaim to him the curse that the mortal who has seen *Vineta* will ultimately be drawn thither by the bewitching power of her splendor—a charm which also *Magnus* has begun to feel, for he has sailed out on the ocean and has fished out of the waters a wondrous necklace of amber which he brings to his wife. *Hildegard*, threatened by a vision of *Sarephtha*, beseeches her husband to take the jewels back to the spot whence they were taken—to *Vineta*. But meanwhile the time of fulfilment is nigh. The charm of *Albertus* is working. *Magnus* perceives the glorious heathen city, and stepping out into the waters, led by his friend, he suddenly finds himself in dreamland, readily falls a prey to the enchanting *Sarephtha* and enters the life of sensual pleasure which throbs through *Vineta* during her short resurrection.

To *Hildegard* is brought her husband's cloak, which was found floating on the waters, and as in the approaching tempest none will sail out to find the body of *Magnus*, whom she believes to have sent to death by her mission, she seizes the oars and rows out into the raging ocean herself. *Albertus*, who sees that the boat could never survive the storm, thinks her lost to him forever and tells her in the anguish of his heart where *Magnus* dwells and why he, *Albertus*, led him there. *Hildegard* repulses *Albertus*' love with indignation, and seized by the waves arrives in *Vineta* in the last fatal hour. *Magnus*, repenting, turns again to her; the blandishments and threats of the enchanted city avail naught against *Hildegard*'s determination to die for or with her husband, and in her supreme prayer of anguish the enchanted city sinks away from under her, this time to eternal rest, and *Hildegard* is carried by the waves with her beloved *Magnus* back to the safe shore.

As for the music of *Vineta* I must say that it both pleased and astonished me, for, though after a hearing of some excerpts from the opera in a concert performance in Berlin two seasons ago, I had already expressed a high opinion of Reinhold L. Herman's work, still I did not imagine that the opera, as a whole, would contain so many beauties and such big musical climaxes.

In the first act the pastoral character of the scene is beautifully portrayed in the music, albeit this exposition act is musically as well as in point of action the least important. In the second act a great many beauties are heaped up together, and it contains almost everything that can be found in a modern grand opera, even an incidental ballet music, which is as gorgeous in orchestral coloring, rich in the Oriental flavor of invention and luscious in harmonies and rhythms as anything that has been achieved in that particular line by Goldmark and Rubinstein. Withal, it is very original.

Just as beautiful is an alto solo, an invocation to love sung by the Priestess of Astarte. This was also beau-

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(TRANSLATION.)

It is with the liveliest attention and an ever-increasing interest that I have examined your admirable work "Touch and Technic." Without going into details—for I should have to make a eulogy of each page—I simply tell you that it is the best Piano Method which I know, and congratulate you heartily on being the author of so masterly a work.

—TO—

WILLIAM MASON.



1895
New York.
C'est avec le plus vif attention et
un intérêt à plaisir en plus croissant
que j'ai examiné votre admirable
ouvrage: "Touch and Technic."
J'en ai été tout à fait satisfait—car
j'aurai à faire chaque page—je vous vous simple-
ment que c'est le meilleur méthode
de piano que je connaisse et
que je recommande de tout cœur, à
l'auteur d'une œuvre aussi
magistrale.

J. Paderewski

tifully sung and the part beautifully represented by the beautiful American contralto, Miss Harriet M. Behnne, of New York, who is a great favorite at Breslau. Too bad she had no other opportunities in this opera; but the composer has ordained otherwise. Full of great passion and genuine fervor are the musical utterances of *Sarepta* in this act, and the musical as well as dramatic climax of the entire opera is reached in the superbly built-up finale. The impression it created was a deep and intense one, and Mr. Herman deserved the many calls before the curtain which were vouchsafed him on the part of a critical audience of first nighters which filled every seat in the house, and which was as enthusiastic as it was numerous.

The third act brings some intensely and immensely dramatic musical episodes, and if not quite as beautiful is at least just as important and characteristic as its predecessor. The orchestration especially is very descriptive and shows Herman's mastery over the technical side of his art to the fullest advantage. Of great poetical beauty and really satisfying is the final scene of the reunited husband and wife's safe return upon the beach of the Baltic, where the heroic *Hildegard* gives fervent vent to her feelings in a musical prayer of exceptional beauty.

The representative of this character, Miss Krammer, I was at first inclined to underestimate, but she grew upon me with each act, and in the final scene I applauded for her sake almost as much as for the composer's. On the whole the representation was a very excellent one, and I was greatly surprised at the amount of good material to be found at this first-class provincial opera house. Schwarz, the baritone, you know from last season's German opera in New York. He sang and acted superbly as *Magnus*. Gritsinger, the heroic tenor, who represented the necromancer *Albertus*, has not a very sweet voice, but he makes up in sonority and dramatic intensity what he lacks in sympathetic quality of his vocal organ. Of Miss Sedlmair I spoke in admiring terms after the Bremen Christus première, and her appearance as *Sarepta* strengthened my previously expressed good opinion. Historically she was the best impersonator in the cast. Keller, a six foot basso, was a sonorous *Illobal*, and Dr. Briesemeister, a tenor of the sweet denomination, was a pretty *Badesor*.

Too much praise cannot be bestowed upon the conducting of Weintraub and the way he handled his forces, especially the orchestra, in this very difficult work, in which at this first representation no serious mishap interfered anywhere with the effect intended by the composer. Further praise is due to the mise-en-scène, which for a provincial theatre was far in advance of anything that might have been expected. The different scenery was beautiful and of course new, and the costumes were gorgeous and befitting. The changes of scene might have been effected a little more quickly in several instances, especially in the last act, where the *Kapellmeister* was forced to repeat the *Verwendungsmusik* in order to fill up the gap, but on the whole Habelmann's stage management was above reproach.

Vineta is to be repeated for the first time to-day and

again next Friday night, when several out of town opera directors will be present to hear Herman's work, which on that occasion will be conducted by the composer.

I was back in Berlin from Breslau last night just in time for the fifth Bülow Philharmonic concert under Nikisch's direction. I found the vast hall of the Philharmonic very nearly sold out, for the first time in the history of these concerts since the late Hans von Bülow laid down the baton for the last time and forever.

The treat in store for the large audience was a rich one, in fact almost too rich, for the program consumed two hours and half for performance almost without intermission, the latter having to be cut short in order to get through in time to allow Mr. Nikisch and his pretty wife to catch the night train for Leipzig.

Proceedings opened with Dvorák's F major overture entitled *In Nature*, new to Berlin. You have heard it in New York, and I can therefore content myself with the simple statement that it is very beautiful and that in Nikisch's refined reading and in perfect technical reproduction it greatly pleased the audience. The same may be said of the other two orchestral works on the program, Wagner's *Tristan* and *Isolde* Vorspiel, with the Liebestod, and Beethoven's B flat major symphony. The Vorspiel was, much to its advantage, not taken at the over-hurried tempo which some conductors, following wrong Bayreuth instructions, have lately adopted, and the Liebestod was full of verve, feeling and poetry of conception. The Nikisch reading of the B flat symphony you know. It is most delightful, well balanced and well shaded and it created a most pleasing impression throughout, the audience not getting tired of applauding after each movement and finally recalling the conductor many times amid most enthusiastic demonstrations of delight.

There were two soloists at this concert, Miss Marcella Pregi and Alexander Petschnikoff. Of the lady I spoke above in my Leipzig report. She succeeded in Berlin even better than in the former place, as she had a chance to display greater variety of style and mood. The Sappho stanzas, of Gounod, she sang with true pathos and noble sentiment, the Schubert *Gretchen am Spinnrad*, with the not very clever Liszt orchestral accompaniment, she gave with German tenderness and simplicity of feeling and expression, and Massenet's *schablonenhafte Pensée d'automne* she invested with a French finesse and grace which were perfectly charming. Her voice, a comparatively small one, carried well and was plainly audible all through the large hall and above the orchestral accompaniments, which Nikisch led with his customary skill and discretion.

Petschnikoff was again the hero of the evening, but I want to save you and myself the trouble of repeating myself on the subject of this wonderful young artist. He played the difficult F and by no means overgrateful Tschaikowski violin concerto which Auer has made famous. Neither in tone beauty, nor in technic, nor in purity of intonation, nor in poetry of conception did the older master

outlive this young violin wonder. A peculiar accident happened in the coda of the finale, where Petschnikoff's bow slipped from between his fingers. Nikisch promptly stopped the orchestra, immediately caught up again and in less than twenty seconds the accident was repaired.

The soloist at the next concert will be Jean Gérard, the young violin 'cellist.

After the concert I caught Nikisch just in the nick of time to ask him whether he saw Mr. Ross Juugnickel's letter to THE MUSICAL COURIER. His answer was in the affirmative, but he nearly sent me to Old Nick. Tell Mr. Juugnickel with the nickname of Ross that I, Nikisch, have no time for knicknacks; that "what I did in the Tannhäuser overture stands in the score, where everybody who can read score can find it." I did just what the statue does in *Don Giovanni*, *Ich nickte mit dem Kopfe*, and herewith I transmit to Mr. Juugnickel Mr. Nikisch's answer. That it will be very satisfactory to him I am inclined to doubt, but I cannot help that. Of course, Jove does not like to have his plunder stolen, and therefore I can understand why Mr. Nikisch does not vouchsafe further explanation. Apropos of this subject, however, I want to state that two American young ladies, who have lived for some time in Vienna, but are now studying music in Berlin, have informed me that "Jahn in Vienna produces the same effect in the Tannhäuser overture, only not quite so prominently."

Mr. Boise's third lecture on music at the American Girls' Club dealt with music's second era—from the adoption of notation to date. The lecturer began by announcing that having looked backward into prehistoric musical conditions, aided by the light of personal deductions, rather than of collated opinions, he should confine himself to the expression of personal impressions of the present era, mentioning only such facts and dates as bear directly upon his theory of musical evolution.

"Great musicians are not eccentric growths," he said, "but they are the natural fruit of the conditions into which they are born, and in which they create. Acorns thrown upon bare rocks will decay; planted in sands, exposed to the violent winds of the sea, they grow into gnarled scrubs; but if they fall into a soil possessing qualities calculated to expand their inherent germs they become noble oaks, differing in size according to the assertive vitality of their several germs and to the impulses they receive from earth and sky. These conditions also mold their forms, for their branches reach out for sunlight and rain, just as their root tendrils seek more substantial, but no more necessary nourishment. This quest gives direction to their growth.

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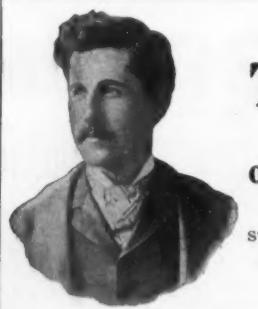
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(into the knowledge of what others have achieved); their aspirations are warmed into activity by the sunlight of widely diffused culture, and their creations take form from their surroundings.

To illustrate my theory: if great Beethoven were now living and writing music, it would necessarily differ as much from what he did produce (in form and means) as would mark our stage of departure from the social, aesthetic and technical conditions of seventy-five years ago."

Mr. Boise claims that the Reformation which called a halt in the growth of musical art in the Netherlands—where it had been formulated—struck a *song tone* in Germany which set the hearts of Luther's countrymen into sympathetic vibration, and made Germany musically fruitful. Reverting to his simile of the temple and priesthood, Mr. Boise named Palestrina, Bach, Beethoven, Schubert, Schumann and Wagner as the high priests of our art, with at present a vacancy in the holy office.

The proposed joint tournée of Mme. Lillian Sanderson, the Berlin Lieder singer, and Robert Freund, the eminent Swiss pianist, has been postponed on account of the ill health of the vocalist, whose physician insists that she should not undertake a sea voyage at this time of the year.

Prof. Heinrich Barth, the great Berlin pianist and pedagogue, has lately been making a short tournée through the principal cities of Central Germany, and I have seen the most flattering criticisms on his playing in the Cassel and Frankfort papers.

Eugen d'Albert will give in January next a concert in Berlin, at which he will perform the two Brahms piano concertos, and the composer will conduct.

Franz Rummel will also be heard in Berlin in February next. He was very successful in Scandinavia lately, and at Stockholm received a personal letter of acknowledgment of his high merits on the part of the King, who also ordered a second symphony concert to be given at the Royal Opera House, with Franz Rummel as soloist.

The Lavins, Mary and William, will appear together in some performances "as guest" at the Stettin Opera House next week. *Lucia* and *Faust* are chosen for their débuts.

At Dresden I saw Gericke, Sweet William, and his amiable wife and charming little baby. He looks in the best of health, and I believe he wouldn't mind being back in the United States, and if possible in front of the Boston Symphony Orchestra. Well, I know some Bostonians who would not be very sorry either if things would take that shape.

The remainder of the evening after the concert I spent in the congenial company of Aglaia Orgeni, the eminent vocal instructor, and of our former Leipsic correspondent, August Güssbacher, and his interesting wife. I have rarely met a more intellectual woman than Miss Orgeni, and I verily believe that she is one of the best vocal teachers of our day. She predicts great things for Mrs. Güssbacher, who is said to possess an exceptionally fine voice, and I, for my part, predict great things for August Güssbacher, whenever he will feel himself ready to appear before the public as a pianist and a composer.

Of people who may be of interest to mention to you I met at Breslau Mrs. and Miss Behnne, of New York; Theodor Habelmann, formerly stage manager, and Johannes Elmblad, formerly basso at the German opera in New York.

Albert Niemann, the veteran heroic tenor, is down with the gout, but his condition gives no cause for fear.

Miss Minnie Dilthey, of Brooklyn, the charming soprano who was last engaged at the Chemnitz Opera House, has undergone at Professor Martin's clinic in Berlin a tumor operation of great severity. At first her life seemed in danger, but the plucky young lady is now mending and is rapidly recovering her health.

The two Misses Sutro from Baltimore will give one of

their famous recitals for two pianos at the Singakademie next Friday night.

At the Royal Opera House on the same evening there will begin a Wagner cycle, embracing all of the master's works from *Rienzi* to *Götterdämmerung*.

Richard Strauss, the indefatigable, is busy upon the composition of a new symphonic poem inspired by Nietzsche's *Zarathustra*.

At yesterday's repetition of the festival celebration in honor of Menzel's eightieth birthday anniversary at Kroll's both Mary Howe and Petschnikoff met with tremendous artistic success.

Among the callers at THE MUSICAL COURIER's Berlin offices was Miss Céleste Groenevelt from New Orleans, who recently finished her pianistic education with Leschetizky in Vienna and who really played in most finished style for me Beethoven's *Waldstein* sonata and a pretty canzonetta by Schütt. The young lady comes by her talent naturally, her father being a gifted composer and her mother a pianist of note. Then there was Frau Annie Sommerfeld, who recently finished a sketch of Siegfried Wagner seated at a Steinway grand; Friedrich Grützmacher, violoncellist, from Cologne; Mrs. Sonheimer and the Misses Sonheimer from St. Louis, Mo., and James K. Pleasants, an American composer.

O. F.

William Steinway to William Mason.

NEW YORK, December 23, 1896.

IT is with great interest and pleasure that I have read the recent letter of Mr. I. J. Paderewski, in which he expresses such strong approval of the piano method of my lifelong friend William Mason. As one of the principal objects of this work is the cultivation and development of a firm, full and sympathetic piano touch I have been reminded of what Liszt, Rubinstein and other great musicians said years ago in praise of the touch of its author, for their testimony, which I happen to know is authentic, goes to show that William Mason should be able to thoroughly understand the subject upon which he writes, possessing as he does such an excellent example in his own playing.

My recollection carries me back to the 23d day of May, 1873, when just prior to Anton Rubinstein's departure for Europe a supper was tendered him at the Hotel Brunswick by a few friends, among them Gustave Schirmer and several other well-known gentlemen.

During the evening, the conversation having turned on musical art in America, Rubinstein remarked that the prospect of our future development in this direction was favorable, as there were already a number of gifted native American composers and pianists. He referred to his visit to Liszt in Weimar during the year 1853-54, and said that while there he became acquainted with William Mason, whose playing was characterized by that peculiarly sympathetic and elastic touch which, unless inborn, could not be acquired by any amount of practice.

Again, on May 14, 1877, at the city of Hannover, Germany, Franz Liszt gave a reception to a number of artists and critics who had assembled in that city to attend a musical convention. Mr. Theodore Steinway, then recently returned from New York, was present on invitation, and Liszt on greeting him said: "Mr. Steinway, how goes it with my favorite pupil, William Mason?" Mr. Steinway replied that Mr. Mason was in good health and actively engaged in his professional duties. Liszt said, "Mason is by nature and temperament endowed with a wonderfully sympathetic touch of an elastic and velvety character."

This is certainly strong testimony, and in its light I am not surprised that Paderewski should so fully endorse Mason's touch and technic.

Very respectfully yours,

WILLIAM STEINWAY.

Johann Strauss.—The veteran composer of so many operettas is said to have another one on the stocks. His friends, comparing his years with Verdi's, say: "At the age of eighty Verdi wrote a comic opera; perhaps at the same age J. Strauss will write a serious opera."

Bucharest.—The Lyric Theatre, better known perhaps as the Maican Theatre, was burned down on December 4, the fire breaking out immediately after the performance.

A Children's Opera.—At Colonnata a one act operetta, entitled *Levate l'ancora*, written for children, was lately given. The composer is a Maestro Faggi.



Vanderveer-Green and Albani—Madame Vanderveer-Green has signed a contract with the Albani Concert Company to tour Canada and the United States, beginning January 28 at Montreal. Norman Salmond, the baritone, and a pianist, and Mr. Lane Wilson, accompanist, constitute the troupe, together with the above mentioned singers.

Arthur Beresford.—Arthur Beresford sang *The Messiah* for the Händel and Haydn Society, Boston, December 23. Appended are some extracts from the criticisms of the press:

Mr. Beresford is highly to be praised for his manly but never stilted or rigid singing of the bass arias. His coloratura is particularly good and smooth.—*Boston Transcript*.

Mr. Beresford was the best of the quartet. His phraseology was good and his artistic effort apparent.—*Boston Advertiser*.

Mr. Beresford sang with considerable authority, and his *Why Do the Nations?* was heartily applauded.—*Boston Journal*.

The loudest applause of the evening greeted Mr. Beresford after *Why Do the Nations?*, which he rendered in a masterly and dramatic manner.—*Boston Post*.

The bass solos by Mr. Beresford were admirably sung and his work is worthy of favorable comment.—*Boston Globe*.

A Short Vacation.—Mr. Henry Abbey, accompanied by Mrs. Abbey, sailed for the Bermudas last week, to be gone about two weeks.

Yvette Criticises Oscar.—"He is quick, but he works so hard! He says to me: 'I am a musician, composer, writer, builder, poet, designer, manager and so and so and so.'

"He must have a brain larger than to his waist!"

"He says to me another time: 'I take a cold douche every morning, and my skin is sweet like velvet!' I hope his temper will be sweet as velvet, too."—*Journal*.

Victor Maurel's First Recital.—The first song recital by Victor Maurel will take place to-morrow (Thursday) evening, January 2, in Chickering Hall, when the program will be composed solely of French songs—Gounod, Maréchal, Massenet, Hess, Augusta Holmes, Widor and Tagliafico are the composers selected from and the arrangement is artistic and unusually interesting. An evening song recital is rather novel. Mr. Joseph Pizzarello will be the accompanist. Maurel's second recital will take place in the afternoon on next Tuesday, January 7.

The Messiah Sung.—The *Messiah* was excellently sung by the Oratorio Society under Frank Damrosch's conductorship at Carnegie Hall, last Friday afternoon and Saturday evening. The occasion was the first concert of the Oratorio Society, and in keeping with its usual custom Händel's threadbare work was given. The solo singers were Clementine de Vere-Sapiro, Mrs. Paul Alves, N. Evans Williams and Ericsson F. Bushnell. Detailed criticism of the performance would be superfluous. It was sound, orthodox, but not brilliant. The attendance was large. What a pity it is that we get so much Händel and so little Bach!

Eighty-third Organ Recital.—The eighty-third organ recital under the auspices of the Organ Players' Club was given in First New Jerusalem Church, Philadelphia, on Saturday afternoon, December 21, by Mr. Henry Gordon Thunder. Bach, Guilmant, Schumann, Rousseau, and Widor were the composers played.

Mrs. Vanderveer-Green in The Messiah, Montreal.—Of Mrs. Green it can be said that Montreal has seldom had the pleasure of listening to a more perfect artist. Her voice is not merely rich and sweet—it possesses the power to move forth profound emotions. It has a rare, sympathetic quality, and while it is deep or bell-like at will, it is charged with something more sovereign than all—soulfulness. Add the charms of a graceful presence, and singularly unaffected and therefore per-

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fect demeanor, the sure sense of artistic method and a faultless enunciation, and it may be imagined that Mrs. Green easily won her way to admiration and love. In the solo He Shall Feed His Flock the yearning pathos of the interpretation, which expressed all there was of love and yearning in words and music, so charged the breast with appreciation and answering sympathy that the audience found it hard to wait for the last line. The audience applauded at once the perfect artist and a sympathetic and soulful nature.—*Montreal Witness, December 21, 1895.*

Nina Bertini-Humphry's Canadian Success.—The London (Canada) press speaks in high praise of Miss Nina Bertini-Humphry's song singing at the Collegiate Conversazione on December 30. The following is an extract from the London *Advertiser*:

To judge by the flattering amount of applause and the recalls insisted upon, the audience was more than pleased with Miss Humphry's efforts. She is a wonderful singer, soaring at will among notes that Londoners are wont to hear only when struck on the piano. Her extreme notes are taken with mechanical correctness, and are distinguishable from those of the instrument only by their power and continuity.—*December 21, 1895.*

Second Carri Concert.—The second of the series of concerts by Messrs. Ferdinand and Hermann Carri for the season 1895-6 will occur on Tuesday evening, January 7, in Chickering Hall. The violinist and pianist will have a quartet completed by Mr. Carl Schoner, viola, and Mr. Philip Egner, 'cello. The artistic program will include Mozart's quartet in E flat No. 3 and the E flat quartet of Beethoven's op. 16, Ernst's Otelio Fantasie and transcriptions of some Hermann Carri songs by Mr. Ferdinand Carri, violinist, and the Schubert-Tausig Marche Militaire, by Mr. Hermann Carri, pianist.

Emil Liebling.—Mr. Emil Liebling will play piano works at the convention of the Pennsylvania Music Teachers' Association, Pittsburgh, January 1, and also at Meadville, Pa., January 11.

Incompatible Humans.—In an action which Harriet B. Human has brought in the Supreme Court for a separation from Theodore Human, Justice Andrews Saturday denied her motion for counsel fee and alimony.

Human is first violinist at the Metropolitan Opera House, in the employ of Abbey & Grau, and teaches the violin, earning in all, his wife says, about \$6,000 a year. Mrs. Human is a daughter of Dr. Julius Utassy, a Hungarian exile, who left that country with Louis Kossuth. She was born in this city, but met the defendant when a mere girl in Budapest, where she had been sent to be perfected in music. She was a pupil of Franz Liszt. Human was then professor at an academy of music at Budapest.

She returned to this city in 1875 and Human followed, and they were married here. She declares that he abandoned her in June, 1895, taking four of their five children. She says that during the years they lived together she accompanied him on the road, playing the piano.

She says he has an ungovernable temper, has struck her and even threatened to kill her. He frequently, she declares, pulled her through their apartments by the hair and once shoved her through a window pane, as the result of which she was severely cut. She says he gave her a mere pittance to live upon.

The professor retorts that her temper is violent, that she has extravagant habits and that she neglects her household affairs. She has also been at his hair, he says, and on different occasions has removed tufts. One night when he was going to the Opera House she hurled a bottle of ink at him. The four children make affidavits supporting the father.—*Sun.*

Silence in the Organ Loft.—There was a most disappointing break last Sunday night in the musical services at Holy Trinity Episcopal Church, Clinton and Montague streets, in Brooklyn. Dudley Buck, the well-known organist, who has long directed the music in that church, had arranged to render his cantata *The Coming of the King*, and the preliminary announcement to that effect crowded the fine old church almost to its capacity.

The first part of the cantata was rendered in an excellent manner. Just at the opening, however, of the second part, there was a great shock to the congregation and all eyes were directed to the organ loft. The organ had suddenly stopped, and with the subsidence of its melodious notes the voices of the choir also died out.

The first impression was that Organist Buck had been suddenly prostrated, but this quickly vanished when he was seen sitting upright and examining the organ. A hasty examination showed that the connection between the bellows and the water engine had given out, and as three or four hours would be required to repair the mishap, the musical services, of course, had to be discontinued. A brief explanatory announcement was made by the officiating minister. The cantata will be rendered next Sunday night. This is the first accident of the kind that has ever occurred in Holy Trinity.—*Sun.*

TWO GENUINE OLD VIOLINS FOR SALE.—Mr. R. Schmelz wants to sell his two celebrated violins, one a Guarnerius and the other a Bergonzi. Please address 159 East Sixty-second street, New York.

Catania.—A new semi-serious opera, *Don Tiburcio*, by an almost unknown composer, Trigana, is said to have been successful at the Prince of Naples Theatre, Catania.



Tournai, Belgium. This young Swedish artist is said to possess great talent.

A Test of Sobriety.—An English judge has established a new precedent for testing a man's sobriety. A flute player engaged at a music hall was dismissed without notice on a charge of being intoxicated. It was admitted that he continued to play the whole of the evening, and that he was allowed to do so. The judge therefore awarded the player one week's salary in lieu of notice, and allowed him costs. The point is therefore now decided. A musician who can play the flute is sober; but, as a daily contemporary says, commenting on the case, "there still remains a test to be found for the big drum."

Teleki.—The Moscow Court of Appeal gave its decision last week in the cross suits brought by Mme. Emma Bilecka, better known as Signora Teleki, and Messrs. Osipoff and Kostakovsky, who engaged her for a season of grand opera in that city in 1893. The managers refused to pay their artist, claiming that she had proved a failure. The *Herald's* correspondent in St. Petersburg writes that they have now been ordered to pay her the sum of 10,044 roubles and costs.

Kutscherra.—Fräulein Kutscherra, the Wagnerian soprano, has been singing with great success in Europe. While passing through Paris in December she appeared at one of the Colonne concerts in numbers from Wagner and Berlioz.

Mascagni.—On assuming the directorship of the Rossini Lyceum at Pesaro, Mascagni laid aside the five or six unfinished operas on which he was working, and will write nothing for several years to come.

R. Strauss.—Richard Strauss is composing a symphonic poem entitled *Zoroaster*.

Busoni.—After a concert at Brussels, Gevaert, the director of the Brussels Conservatory, sent to Busoni his card inscribed: *Félicitations enthousiastes; son, virtuose, poésie, vous avez tout. Bravo!*

The Haydn Brothers.—Otto Schmid, of Dresden, has brought forward irrefutable proofs that the so-called Haydn's only string quartet, C major, for two violins, two violas and one 'cello, was the work of Michael Haydn. It was named *Notturno a. s. Stomenti*, and completed February 17, 1773.

Ernesta Grisi.—The death is announced from Paris of Madame Ernesta Grisi in her eightieth year. She was for some time on the Italian stage, but left it very soon. She was a cousin of Giulia and Giuditta Grisi, a sister of the famous dancer Carlotta Grisi, and the mother of Judith Gautier and Madame Emile Bergerat. The vocal gifts of the Grisi family were not denied to Carlotta, for in a ballet written for her by A. Adam she not only danced as no one else could, but sang a ballad with great success.

Leipsic.—The Norwegian composer Borghild Holmsen has written a sonata for piano and violin. Miss Holmsen and Fritz Spahr will play the sonata together on December 8 in Blüthner Hall.

Andersens.—Joachim Andersens, of Copenhagen, has arranged a series of concerts for the winter season in that city. The first one, devoted to Wagner's works, was a brilliant success.

Humperdinck.—Engelbert Humperdinck has just published two charming new songs, *Das Lied vom Glück* and *Liebes-Orakel*.

Madrid.—A new zarzuela, *San Antonio de la Florida*, by Albeniz, has had great success at the Tivoli, Madrid. On the other hand, at the Eldorado, *La Fiordelis* had a cool reception.

Madame Sans-Gene.—A new operetta, named after the play that Réjane has made familiar to us, has been written by two Russian composers, Dineki and Werani, and its first performance at the Schelapagen Theatre, Moscow, was very successful.

Opinions Differ.—A duke of Oldenburg wrote both music and plays, and as all the courtiers to whom he showed these productions pronounced them masterpieces, in course of time the prince—although by no means a fool, and, of course, very familiar with the lying ways of sycophants—began to really imagine that he could, if he tried, produce something worth being performed. So he set himself diligently to work to compose an opera, and chose as a subject Mary Queen of Scots. He largely borrowed from the splendid tragedy by Schiller, but what he borrowed he so messed about and ruined that he made it quite his own. When he had finished this wonderful work he showed it to the Empress of Austria, who told him it was a masterpiece; then he showed it to the mother of the Queen Regent of Spain, and she said the same thing. The poor duke was pleased, but still feared that the opinion of these august friends was biased, and so determined to get the best opinion, and given without the critic knowing the rank of the author. So he went to Paris, presented himself to Gounod under the name of Schwartz, and left the MS. with the great maestro. The following morning it was returned to him at his hotel with these words on a sheet of note paper: "C'est trop bête pour Guignol (It is too stupid for Punch and Judy).—CHARLES GOUNOD."

Obituary.—Giorgio Micheli died lately at Naples in his sixtieth year. In his sixteenth year he produced a little opera, *Zoe*, which had a run of forty nights at Naples. The best of his seven operas are *Il Convito di Baldassare*, a lyric drama, and *La Figlia di Jefte*. He wrote also many pieces for strings and piano. For a time he was director of the Conservatory of Palermo. A remarkable 'cellist, Jefte Stolei, for thirty years professor of the Musical Institute of Florence, died very suddenly in that city a few weeks ago.

Opera in Paris.—The Parisians have been complaining of the preference which the directors of the Paris Grand Opéra display for foreign works. These gentlemen reply that they are obliged to do so, as French operas do not attract large audiences, and add that since the new Opéra was opened thirty-nine works by French composers have been produced, and only two by foreigners. This last statement is not much to the point, as the complaints against the management are based on the state of affairs during the last four years, and it was during this period that the six foreign works were produced. The *Ménestrel* adds that during the last month *Faust* drew 20,500 frs., and *Romeo* 19,400 frs. while Wagner's works brought in 16,000 and 15,000 frs to the treasury, and *Verdi's* 14,000 and 13,000 frs.

Tebaldini.—At a competition organized by the Schola Cantorum of S. Gervais, Paris, for a kyrie in the style of Palestina, the judges, Guilmant, Bordes, d'Indy and Bourgault Ducoudray, awarded the first prize to Giovanni Tebaldini, composer of the mass of San Antonio.

Norway.—A Norwegian composer, Gaston Brock, has finished an opera, *Silvia*, and Grieg has completed a profane oratorio of important dimensions named *Haug Tussa* for soli, chorus and orchestra.

Wagner.—M. Kling, of Geneva, lately delivered a very interesting lecture at the university of that city on Richard Wagner and his sojourn at Geneva in 1865, with many unpublished details.

Holmstrand.—Emma Holmstrand, who created *La Navarraise* at Stockholm, sang successfully at a concert at



TORONTO.

TORONTO, December 23, 1895.

A RECITAL recently given in St. George's Hall by Mr. Heinrich Klingenberg, violinist, and Mrs. Klingenberg, mezzo soprano, assisted by the Klingenberg String Quartet, was attended by an audience thoroughly in sympathy with the occasion, and the success of the event was in accordance with the fitness of things. Solos contributed by Mr. Klingenberg were Wieniawski's violin concerto, D minor (first movement); Bach's Ciaccona, and the Ballade et Polonaise by Vieuxtemps. For the first of these a rousing encore was responded to with the second movement of the concerto. I don't recollect hearing Mr. Klingenberg in such fine form before. Technical difficulties there seemed to be none; artistically there were coherence and definiteness of purpose, finished and admirable in every respect.

Mrs. Klingenberg in the aria from *Tannhäuser*, Schubert's Boating Song and Impatience, and Heiser's Grave on the Heath, sang with genuinely artistic purpose and expression. These were particularly appreciated in the first number, the audience insistently recalling the singer, who in compliance sang *De Konven's I Promise Thee* most charmingly.

From a general standpoint the particular feature of the evening was the début of the Klingenberg String Quartet (H. Klingenberg, first violin; Chas. Wagner, second violin; H. Telgmann, viola, and Paul Hahn, cello). Although only recently organized, the club gave evidence of sound musical individuality, while their ensemble was distinctly creditable, a pleasing forecast of what may be expected with further practice. The numbers played were: Four movements from Dittersdorf's Quartet, E flat major, andante cantabile, Tschaikowsky; Moment Musicale, Schubert, and Haydn's Quartet in D minor. A recall number was Haydn's Variations. The reception accorded to the club was most enthusiastic and well deserved.

The University of Toronto Glee Club, Mr. Walter H. Robinson conductor, is a more important combination musically than its name might seem to imply. At any rate its concerts rank high in the events of our season, a condition of things brought about by the excellence of the choral work and the usually attractive character of the soloists. This season's concert was given on December 13 in Massey Music Hall, the seating capacity of which was well tested by a fashionable audience. The part songs given by the club were sung with spirit and decided finish, and proved Mr. Robinson to be a careful and very capable conductor. Besides the male chorus a Ladies' Glee Club, also conducted by Mr. Robinson and numbering some fifty voices, took part and made a very favorable impression.

Mrs. Clara Barnes-Holmes, the popular Buffalo contralto, sang several songs most acceptably. The 'Varsity Banjo and Guitar Club, Mr. Geo. F. Smedley conductor, gave three contributions and made a very decided hit. Mr. H. M. Field, pianist, played two numbers with his customary success. Mr. Walter H. Robinson, tenor, of whose admirable qualifications I have frequently written, was in capital voice, and once more demonstrated how rightly he is entitled to the high consideration in which he is held.

The 'Varsity Glee Club has since been off on a tour, visiting leading cities in this province and meeting with great success at all points. Mr. Robinson, the conductor, of course accompanied the club.

EDMOND L. ROBERTS.

KANSAS CITY.

KANSAS CITY, December 5, 1895.

THE month of November has seen the musical season fairly launched with a large increase of material by the inception of new clubs and organizations, as well as by several additions to the force of teachers.

The great achievement has been the successful inauguration of a season of symphony orchestra concerts by Kansas City's own Symphony Orchestra. This orchestra has grown out of the old Beethoven Club, whose concerts have been for some years one of the features of musical life here, and which has now been put on a permanent basis, with the backing of some of the city's wealthy and influential citizens. Instead of a hall inadequate in seating capacity, to say nothing of suitable proportions for musical purposes, the Coates Opera House is being used for the concerts, and the innovation of a soloist from abroad at each concert has been made.

There is to be a series of certainly eight and possibly nine concerts, at each of which will be given one of the Beethoven symphonies. The first concert, with Mr. Bernhard Listemann as soloist, was an immense success, artistically and financially. Mr. Listemann was at his best, and the orchestra, augmented and strengthened, is doing more acceptable work than ever before.

The fact that this orchestra is receiving the encouragement it deserves is an indication of the development Kansas City is undergoing—a development which is showing itself in many another line than that of music. We seem to have gone club mad.

The Apollo Club continues with a new director, Mr. Edward F. Kreiser, and with largely a new personnel. It promises a concert some time in December.

Mr. Carl Busch has formed a new orchestra which he calls The

Philharmonic, and which will give its concerts on Sunday afternoons. Mr. Busch's name should be a guaranty that the organization will be one of importance and merit. The first concert has borne out this expectation—but the second has ranked much below it in the quality of music played.

Then we have a new mixed choral society under the leadership of Mr. W. H. Potter. This new club has much good material and something worth while may be looked for from it.

And lastly we have the newest organization, "The Ensemble Club," an offshoot from the old Euterpe Club, and consisting of ladies who have aimed to form it along society lines, and to make it of social as well as musical importance.

Its entertainments are purely invitational, and will be society affairs, with full dress reception committees and refreshments, and the programs will be furnished by visiting musicians assisted by active members, who are all counted among the musicians of the city. There are also 100 honorary members of this member of the Four Hundred, who are expected to give éclat to each of its functions and incidentally to help in defraying the expense.

Mr. Edward F. Kreiser has begun his series of organ recitals, which are increasing in value as an educational force, as Mr. Kreiser himself is developing and broadening as a musician. Mr. Kreiser finds a new field for his talent in the leadership of the Apollo Club. His selection for that position denotes the advance which he is making; it is a place which has been occupied by Mr. Fiske and Mr. Busche, two acknowledged leaders in musical circles.

There have been several additions to our teaching forces this year—notably Mrs. Carl Busch, pianist; Mr. Silas R. Mills and Miss Pratt, vocalists.

Mrs. Busch was warmly welcomed at her recital, and while she must be regarded with moderate enthusiasm, she really made a very favorable impression. She has plenty of technic—her lack is plainly in musical feeling.

Mr. Mills and Miss Hungeford, with whom Mr. Mills is associated, assisted by Mr. Rudolph King, gave a recital on the evening of November 14 before a distinctly fashionable audience and one greatly predisposed in Mr. Mills' favor. The program was a varied one and classic, and Mr. Mills' best work was his singing of *Verdant Meadow* from the opera *Alcina*, 1735, by Händel. Mr. King's numbers were not the least enjoyable of the evening. Mr. King, by the way, has severed his connection with the Kronberg Conservatory and has opened a studio in the new Ridge Building.

Miss Pratt is a pupil of Mrs. Ashforth, of New York, but as yet has given us no opportunity of judging as to her merits.

The Melba concert, which occurred November 23, was under the management of Mr. Kronberg. The Auditorium, the largest theatre in the city, was full to the top, and Melba found a warm welcome and hearty appreciation, though she was certainly not singing her best.

The mad scene from *Lucia*, as she sang it, was perfection, and the audience testified its approbation in the most enthusiastic applause, recalling her again and again.

We are on the eve of another season of German opera, and this year promises to be even more successful than the season of last year. Mr. Damrosch brings, it is said, a company much better equipped, with greater soloists and an improved orchestra.

J. F.

DENVER.

DENVER, December 1, 1895.

THE past month has been one of much musical interest. It is hard to make distinctions, but probably the greatest enjoyment was derived from the Wagner lectures given by Rubin Goldmark, of New York, who is here temporarily. Mr. Goldmark was quite unknown except as the nephew of his renowned uncle, but he conquered even those who say Wagner never composed music, and many who came from curiosity listened spellbound to his beautiful description of the *Nibelung Trilogy*.

Mr. Goldmark possesses every requisite for this kind of work—a fine delivery, exquisite choice of language, perfect knowledge of his subject and ample pianistic ability. Especially beautiful were the description and playing of the *Rheingold* prelude, *Wotan's Farewell* and *Fire Music*, *Forest Murmurs* and *Awakening of Brunnhilde*. In the *Siegfried* Funeral March the artist seemed fairly uplifted as he played the lovely music which tells us the whole history of the dead hero.

The hope is unanimously expressed that the lectures will be repeated. They have done more than anything else to pave the way for a successful opera season. They were given under the auspices of the Tuesday Musical Club.

For the first time in two years we have had a short series of chamber music concerts given by Messrs. Sobrino, pianist, and Stoeving, violinist. The quartet, besides Mr. Stoeving, consisted of Messrs. Fisher, Schaefer, and Weiss, and considering that they were gotten together just for the occasion their playing was very good. Among the works given were Dvorak's trio, op. 31, Schumann's quintet, and Brahms' quintet in F minor. In the latter work Mr. Sobrino gave fresh proof of his remarkable virtuosity, and the little Chopin study in G flat was given with such clearness and brilliancy that no one would have blamed him had he bestowen on the audience one of Pachman's self-satisfied smiles. Mr. Stoeving played delightfully three little compositions of his own, which were recently published in Leipzig, *Love Song*, *At the Fountain*, and *Noontime*. Ysaye was greatly pleased with them when here last winter. Mrs. Sobrino contributed the vocal numbers at these concerts.

Ovide Musin, assisted by his wife and Edward Scharf, gave three concerts the first week in November, and of course they were very much enjoyed.

On November 7 the conservatory gave its first faculty concert, at which a very large audience was present.

Dr. John W. Gower is giving a series of organ and piano recitals, appearing himself at both instruments. The programs contain many interesting numbers, including a piano sonata in C by Dr. Gower.

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On December 3 the Tuesday Musical Club gives its first concert of the season, assisted by Miss Du Pré, violinist.

On December 10 Mrs. W. J. Whiteman, contralto, gives a song recital. Miss Hattie Louise Sims has recovered from her severe illness and is again at work.

Mr. E. H. Steele gave three studio* recitals during November. C. D. SMISAERT.

PROVIDENCE.

PROVIDENCE, R. I., December 7, 1895.

THE musical tide is still on the rise, although there is often lack of sufficient enthusiasm to keep a concert afloat, as the Antoinette Sterling Concert Company, under the management of Marcus Meyer, discovered to its sorrow.

But to turn to the successful ones. The Boston Symphony gave its second concert on the 29th ult., and it was a great event. The initial number on the program was Beethoven's *Eroica*, given under Paur's direction in an admirable manner, full of vigor, with due attention to detail and finish, but at the same time representing the symphony as a whole. Especially was the second movement played grandly and pathetically—the fact, the whole performance may be termed truly classic. The two following orchestra numbers were the show pieces from the Damnation of *Faust*, which, with the scherzo of the symphony, again displayed the immense skill and ability of the orchestra. The prelude to the first two acts of Richard Strauss' *Guntram* closed the concert. Hearing this composition but once makes the formation of a definite idea in regard to it a difficult one. Strauss appears to handle the orchestra more effectively and brilliantly than any living or dead composer, not excepting Wagner and Berlioz, in intensity and sonority of color. Perhaps the composition itself is insufficient to judge of Strauss' ability, but the orchestra appeared as it clad in silver armor, glittering and sparkling in bright sunlight. It sounded strange after the clear and strong Beethoven music, and in spite of orchestral coloring Berlioz music was made by contrast empty and hollow, and proved again that Berlioz was undoubtedly a greater poet than musician, and that a brilliant cloak frequently covers but meagre musical substance.

The soloist was Miss Antoinette Szumowska, heralded as Padewski's favorite pupil. Her tone quality is sweet and beautiful, but surely lacks in strength. She played the F minor concerto by Chopin very poetically, but most of the beautiful passages were drowned by the orchestra. Would it not be better to use only half of the orchestra with such a light player? And was it really such a great deed to rewrite the accompaniment of Chopin's orchestra in modern sense? Chopin, who did not care to divide up one musical thought between a number of different instruments, ornamented them so that the piano alone would make them attractive enough, and the orchestra was meant to be only the background, but at the last concert the orchestra was altogether too much in evidence in the Chopin concerto, and the few moments of piano solo seemed almost a revelation.

Two of our local pianists gave recently piano recitals. One of them, a young musician—Mr. Metcalf—if I am not mistaken still a pupil of MacDowell's, presented a very interesting program in a musicianly way, with perhaps a little harshness of touch and too great a display of physical strength, faults which will undoubtedly disappear with a higher developed sentimental life and acquirement of riper judgment.

The other two recitals were given by Charles A. Tisdale, who advertises himself as a "concert pianist." By the term "concert pianist" I understand something entirely different than the occasional playing of a number of pieces mostly beyond the technical, mental and physical limit of the player. There are persons who can obtain satisfaction in presenting classical music to an uneducated audience, unable to judge of the merits of the performance, but in the interests of true art this is surely not to be encouraged. Numerous so-called local talent detracted from the dignity a piano recital should have. Successful piano teachers in smaller cities should not aspire to the laurels of concert pianists, a height which will for them be unattainable. Instead of preparing unsatisfactory piano recitals, the study of musical science would be of more benefit to their pupils, the community and themselves, for the local critics will never criticize justly a concert of local artists.

The first concert of the Arion Club took place on December 3. On the program was Samson and Delilah. As the largest part of the work is taken up by the soloists, the club had only a few chances to show its brilliant quality. Of the soloists Miss Gertrude May Stern carried the palm of the evening, ably assisted by Herr Naeser as Samson, and Mr. George Ferguson as High Priest. Dr. Clark, from Boston, sang the part of Abimelech in a very clumsy way, reminding one more of a public auctioneer than an artistic singer. The few solo orchestral numbers were rendered without any color and life, and the splendid bacchanal resembled more a Prohibition rally than an Oriental orgie. The

National Conservatory of Music of America.

(INCORPORATED 1885)

126 & 128 East 17th Street, New York.

Semi-Annual Entrance Examinations.

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VIOLIN, VIOLA, CONTRABASS, CELLO and HARP—Tuesday, January 7, from 2 to 4 P. M.

PIANO and ORGAN—Wednesday, January 8, from 10 to 12 M. and 2 to 4 P. M.

ORCHESTRA and all WIND INSTRUMENTS—Thursday, January 9, from 3 to 5 P. M.

same lack of life was noticeable in the whole beginning. Mr. Jules Jordan conducted.

Paderewski gave a recital December 5 for a large audience with the usual result—abundant enthusiasm.

A series of chamber music concerts seems indeed a dubious project for Newport with its meagre winter habitation. But through the unceasing efforts of Mr. Irving P. Irons the success of such an undertaking has been accomplished, and thus one more debt, by no means a small one, has been added to the already long list which Newport owes this gentleman. The first concert occurred November 21, and certainly met with the most favorable results, so far as the audience was concerned. Although a string quartet is, perhaps, the most difficult music to hold attention, the audience was untiring in its interest, and manifested its pleasure by liberal applause.

A lecture by Herr Hans Schneider before the subscribers preceded the concert, and undoubtedly added greatly to the pleasure and appreciation.

The performing artists were members of the Beethoven Club, Boston, Mr. Allen leader. The program was a well arranged and representative one, containing, besides one entire quartet, single movements by Dvorák, Mendelssohn, Grieg, Rubinstein and the always beautiful minuet by Borherini, which was unquestionably played too fast.

Mr. Allen played the air by Bach-Wilhelmj, with accompaniment by the other members. I would have preferred to hear him play it alone, as the principal weak point of the quartet work was the drowning of leading motives by the accompaniment and less important matter. Especially in the Kaiser Variations Mr. Allen crowded the second violin completely out. The "Klangfarbe" of the quartet was not always an ideal one, the cello being especially weak and unsubstantial as a foundation for the other instruments. The soprano soloist possessed good and brilliant material, nothing more—no taste, no method. The aria from Queen of Sheba especially was sung without apparent understanding—the first part too fast, the last part, instead of a broad manner, too weak and too light. During the evening she sang in three languages, which might all have been Greek, for not one word was distinguishable. Aside from this her work was marred by a series of unnecessary movements, mainly with her shoulders, which is at all times inartistic and an intolerable offense. In this respect criticism is also due the accompanist, Mr. Longley, who otherwise played with fine musical taste and touch, although in places I should have preferred that he play a little softer.

S. S.

CLEVELAND.

CLEVELAND, Ohio, December 8, 1895.

THE city of Cleveland celebrates its centennial existence during the coming year by an exposition to last from July 22 till the latter part of September. The committee on music includes the following professionals: Alfred Arthur, Emil Ring, Chas. Heydler, N. Coe Stewart and the correspondent of THE MUSICAL COURIER, Johannes Wolfram. It is proposed that music during the greater part of the exposition be of popular character, but that the exposition terminate with a grand musical festival. It is not unlikely that for this festival the Thomas Orchestra will be engaged. The festival chorus will be organized in the near future.

Your correspondent expects to submit at the next meeting of the committee on music a resolution to invite resident Cleveland composers to compose either a festival march or an ode; and that a prize be awarded to the composer who presents the most meritorious composition, prominent musicians from elsewhere to be the judges.

Mme. Bloomfield Zeisler played in Association Hall on the evening of November 14 to a most enthusiastic audience. The greater number of the auditors were serious music students. Her numbers were interspersed by vocal selections, beautifully interpreted by the Singers' Club—a male vocal society. It would be carrying coal to Newcastle to dwell upon Mme. Zeisler's distinctive characteristics. Her tone has grown more beautiful, and her interpretation shows more repose than of yore. The wonderful pianist held the audience spellbound. Many were the encores.

Bloomfield Zeisler was tendered a reception on the morning of November 15 at the School of Music. Director Alfred Arthur and many of the students were present, and all were charmed by Mme. Bloomfield Zeisler's personality. Mr. I. H. Rogers, the excellent pianist and instructor, attended to the introducing of those present.

Miss Eleanore R. Date, a pupil of your correspondent, played upon solicitation on this occasion a Mozart concerto. Mme. Bloomfield Zeisler expressed much pleasure in hearing this young lady play, and heartily lauded her clean technic, her phrasing and conception.

Mr. I. H. Rogers, our composer-pianist, has recently published ten études for the promotion of a facile and brilliant technic and development of bravura playing. Every étude is a gem and an inspiration. They are bound to find a place on the best concert programs.

Mr. Henry Miller, the well-known violinist and head of the violin department of the Cleveland School of Music, has organized an orchestra that seems to have come to stay, judging by the enthusiastic rehearsals and the many fine musicians interested. We wish Mr. Miller all success.

Mr. A. Spengler gave an organ recital at the Second Presbyterian Church, Wednesday evening, November 18. He was assisted by our brilliant young violinist Mr. Charles Holstein. Mr. Spengler nobly interpreted the A minor fugue of Bach.

Theodore Thomas' Orchestra gave a concert on Saturday evening, November 16, under the auspices of the Fortnightly Club.

Dr. Francini, one of the brightest of Cleveland's physicians, a Hungarian by birth and a graduate of the Vienna University, devotes his leisure moments to *ars musica*. His comic opera *The Abduction of the Sabines* is now being rehearsed. The orchestration of the work is being spoken of as masterly.

Curt Lepehne, stepson of Prof. Chas. Clemens, of the Cleveland School of Music arrived but recently from Germany, and was one of the victims of the frightful viaduct disaster, by which seventeen persons lost their lives.

Verdi's *Manzoni Requiem* will be interpreted by the Cleveland Vocal Society, under the direction of Director Alfred Arthur, on the evening of December 12. Mr. Miller's orchestra is engaged for that purpose.

Miss Florence Schinkel, a good local pianist, assisted by the tenor Mr. Harry Turpin, of Dayton, Ohio, and the violinist Marcason, announces a cyclus of musicals at the Stillman.

Meiba is booked for a return engagement in Cleveland.

VON ESCHENBACH.

NEW ORLEANS.

NEW ORLEANS, December 19, 1895.

LOHENGREN.

IT is a source of great relief to all music lovers in this city to hear good music, and after the many horrid and so-called "opera" troupes which have appeared in this city, to listen to my friend Damrosch's opera is tasting the drink of the gods.

As Gruening and Fr. Gadski sang the scene commencing *Das Lied Verhalt*, with closed eyes I conjure all visions of the struggling days of the Wagnerites, when our never too much praised and beloved Herr Leopold Damrosch presided at the conductor's stand and Lilli Lehmann sang *Elsa* in the old Metropolitan Opera House. To the few Wagnerites here, and those amateurs who can cast aside any antagonism they may have, and recognize true art, the series of performances given by the Damrosch Opera Company have been, as it were, the means of living over again past joys.

The theatre was packed with our best social element, and the ardent defenders of French opera and old and battle scarred veterans of the German school locked horns once again, although it must be said the German end of the discussion had more actual proof of the merits of their side of the question than did the French, for the opera troupes for years past bear the same comparison to the Damrosch Opera Company that a child does to a giant.

When Walter Damrosch came out to commence the prelude he received an ovation, and it did my heart good, for he had a task before him that was formidable, the overcoming of the antipathy of the French opera clique. At the conclusion of the prelude he was cheered and applauded to the echo, and was compelled to bow several times.

The selection of Lohengrin for the opening of the week's performance was a very fortunate one, for it is one of the operas of Wagner which is best known here, and as a consequence better understood.

Fr. Gadski made a most winning *Elsa*, and her singing was marked with purity and elegance, while her interpretation of the character, which is so beautiful in itself, was delineated with such grace and such poetry that she was repeatedly recalled. Her delivery of *Elsa's* dream and her duet with *Ortruda* were particularly good, her voice, which is beautifully trained and very sweet, being especially clear and sympathetic. Frau Klaafsky as *Ortruda* was a revelation to our opera goers, and undoubtedly she shared with Gadski the evening's honors. She is such a consummate artist, such a perfect singer, that her merit was at once recognized. The dark and sinister character of *Ortruda*, the embodiment of Wrang, whose shadow is the constant harbinger of evil, was depicted with all its passion and hatred by Frau Klaafsky. Her duet with *Telramund* received an ovation, and undoubtedly was the best piece of work she performed. She is an artist who is endowed with *feu sacré*, one who feels what she sings and who has near to her heart the part she is interpreting.

Herr Gruening as *Lohengrin* created a very favorable impression, and his delineation of the White Knight's character was excellent. His voice, very pure, with an excellent timbre, and pliable, was heard to advantage. His singing of the Swan Song and the Bridal Scene won him much applause, as also the beautiful solo commanding *Schon Sendet nach dem Saumigen der Gral*, which was especially well rendered.

Popovici, as *Telramund*, of the male characters was best, for besides possessing an excellent stage presence and being a good actor he sang admirably. His interpretation of the part allotted to him, one with such possibilities, was perfect, and undoubtedly he is one of the best *Telramunds* I have ever heard. His voice was superb, and throughout all the lines in his part he sang with fire, phrasing beautifully and giving his singing the valuable assistance of his passionate acting. His duet with *Ortruda* in the second act, commencing *Frihe Genossin meiner Schmach*, was one of the features of the evening's performance, and won him loud applause, stamping him as a thorough artist.

Walter Damrosch presided at the desk, and his wielding of the baton came in for a good share of the applause. The orchestra played superbly, and brought out fully all that nobility of character so manifest in the Bayreuth master's work.

At the conclusion of the second act I was discussing the opera with Mr. Dubois, my esteemed confrère of *L'Abbe*, when a couple of gentlemen passed, and, speaking of the opera, one of them remarked: "I want variety; I don't see why the orchestra should play the same tune every time Gruening or Gadski or *Ortruda* comes on the stage." Shades of Wagner, I thought, forgive him, for he knoweth not what he sayeth!

Following Lohengrin last Monday Walkfride gained the Damrosch Opera Company another laurel, for the performance Tuesday night was superb. The audience was not as large as the merit of the performance deserved, but it was eminently critical, and appreciated to a great extent the degree of excellence with which the opera was presented. Walter Damrosch presided at the conductor's stand, and he led his men in a masterful manner, the last act being especially well conducted. Owing to the horribly bad acoustics of the theatre, much of the beauty of the orchestra was lost, for as the contra basses, 'cellos and brasses were

placed at a disadvantage, they could not do full justice to their scores.

Berthold as *Siegmond* sang very creditably, and Fr. Mulder as *Sieglinde* also was remarkably successful in the rôle allotted to her. Von Putz's *Hunding* was not such a success, for whether it was the acoustics of the theatre or the position in which the writer was situated, his voice seemed to be choked, and lacking life. Fr. Riza Eibenschuetz made hit as *Fricker*, and the small rôle allotted to her was very well sung. She has a sweet voice and is a good actress. Old reliable Fischer, the *Wotan* on whom Wagner laid the burden of song, captured the house. He is such a reliable Wagnerite that he can almost do without the other members of the cast, and his interpretation of *Wotan* is in itself worth going to hear. He sang beautifully, and his duet with *Brunhilde* in the last act was loudly applauded.

Frau Klaafsky was the *Brunhilde* last night, and if she captured the hearts of music lovers as *Ortruda*, her interpretation of the loving, heartbroken Valkyrie was as finished as her representation of *Ortruda*. She is a consummate actress, a beautiful singer. The most minute attention to her part, the most insignificant arrangement has her individual attention, and her interpretation of the rôle allotted to her is always a success. As *Brunhilde* last night she sang her way into our hearts, and I would have wished that the opera had lasted longer, to listen to her voice. Pure, polished, cultured, without gaps or blemishes, always the same limpid, perfect tones; her voice lingers in my ears yet, hours after the conductor's baton has ceased moving.

We have heard contraltos here who had good voices and were good actresses, but none like Klaafsky. If her *Ortruda* was a perfect delineation of the Evil One, her *Brunhilde* carried one with her; the intensity and force with which she sang and her wonderful conception of the part sweep before it all prejudices, all objections to the Bayreuth master. It is only when one hears Wagner's masterpieces interpreted by artists like Klaafsky that one can realize and appreciate the sublime thought power and genius of that great composer. To-night Siegfried will be presented.

Walter Damrosch gave a lecture before the pupils of the H. Sophie Newcomb Institute Tuesday, and the young conductor received an ovation. His lecture was very much enjoyed, the lecturer illustrating on the piano the salient points of his address. It is likely that next Sunday we will have a symphony concert by the Damrosch Orchestra, as the newspapers are very seriously asking that Walter Damrosch favor the music lovers here with a concert by his excellent orchestra.

J. NELSON POLHEMUS.

JACKSONVILLE.

JACKSONVILLE, Ill., December 25, 1895.

WE are now wide awake and the number of concerts, recitals, rehearsals, &c., given keep your correspondent on a perfect musical "go." But most important of all was the first of the series of concerts given by the Apollo Chorus Society on the evening of November 20. The club was assisted by Mr. Shirley Gandell, baritone, and Herr P. G. Anton, Jr., of St. Louis, 'cello.

The concert opened with Gounod's *By Babylon's Wave*, and under Prof. W. P. Day's direction the club showed at once the effect of good, efficient training and were the recipients of well earned applause. Mr. Anton's solo, *Elegie*, Fitzhagen, showed a musician of marked ability, and he had to repeat his work. An elegy of any kind is scarcely the vehicle of enthusiasm, but Mr. Anton's touch, fine technic and thorough knowledge of the instrument had the same effect on his audience that a more lively work would have had. His other numbers, *Klengel's Nocturne*, Heberlein's *Romanza* and Busch's *Romanza* to Herbert, were all equally well played.

Mr. Gandell followed with Gounod's *The Valley*, and sang with good style and in good voice. His singing of the *Elijah* aria, *It is Enough*, was not as well done as his other efforts, and his audience all hope to hear him in this great aria again, when doubtless he will do himself the justice that he deserves. His efforts are always pleasing, and without a doubt he is the greatest addition to musical Jacksonville that we have had in many a day.

But the credit of the real fine work of the evening must be given to the club itself. It consists of 110 members, and as Professor Day is a most careful trainer he has used care in the selection of members. The club's numbers were as follows:

Part songs—

Men of Harlech..... Barnby
Silent Night..... Raff
Winter Carol.....

Then a double quartet, and Mr. Gandell sang Jensen's ballad, *Hildebrand*, and while the song is only a light thing it was very prettily sung. The concert ended with the club's singing the choruses from Händel's *Samson*: *Great Dagon* has subdued our foe, *Let their celestial concerts*.

Our opera house, which has a seating capacity of 1,400, was very comfortably filled, and the club and director are much encouraged. Miss Eva Hackett played the accompaniments well.

The next concert to be given will occur on February 28, 1896; cantata and full orchestra. On May 1 the oratorio, *Samson*, full chorus and orchestra, assisted by the best talent money can procure, will be given. This will be the gala event of the musical year and is looked forward to.

The Royal Hawaiian Band and Glee Club gave two concerts on the 27th and played to fair houses. We are hardly satisfied with organizations of the latter kind—glee club—for the work hardly had the charm of novelty, for they sang poorly and with little expression. It consisted mostly of baritones (?) and basses (?) The band plays well, and the overture from *Semiramide* was the best number on the program. Signors Liberati and Libarnio respectively played a cornet and saxophone number, which pleased. While the organization is not of a mediocre quality, I regret to say it is not a first-class one.

At a recent conservatory recital a Miss McDougall played a piano composition of her own that was surprisingly good. On November 21 Mr. Shirley Gandell, assisted by Prof. J. H.

Davis, of the conservatory, gave a recital at the former's studio. Much praise has been heaped on Mr. Gandell for the excellence of the concert, and enthusiasm ran high, for the broad, dramatic work of his singing of the recitative and aria *Qual son? Qual fui?* (Donizetti) was simply magnificent. His knowledge and grand training show every time this splendid artist sings. Then the simple way in which the singer sang the three cradle songs—Massenet, Somervel and an old Spanish one—was of the sympathetic quality that reaches the heart, and one realizes that Mr. Gandell feels what he sings. He also sang *A Poet's Love*, Schubert's No. 1 and No. 2, with his own translations, and the *Hark, Hark, the Lark song*. His concert closed with two old English ballads.

We are now waiting for the Redpath Concert Company and Geneva Johnstone-Bishop, and also Camille d'Arville.

BOS-CHI-JACK.

• OBERLIN.

OBERLIN, Ohio, December 14, 1895.

SINCE my last letter we have had a series of brilliant musical events. The first recital on the artists' course was given by Prof. Geo. W. Andrews, organist. Mr. Andrews is an artist of rare ability, and Oberlin testified to her appreciation of his talent by crowding the college chapel to its utmost capacity. His program was a selection of works ranging from Buxtehude down to the masterpiece of modern organ composition as displayed in the Guilmant sonata in C minor.

Following Mr. Andrews' recital we had a piano recital by Bloomfield Zeisler, a concert by Theodore Thomas' Orchestra, a vocal recital by Miss Sohlberg and a violin recital by Ondricek.

Ondricek's recital was thoroughly enjoyed by all, but we were disappointed in his program, which was of a character to display only his technical side.

The thirty-seventh annual performance of Händel's *Messiah* occurred this week. The solo parts were taken by Mrs. Etta K. Bradbury, of Boston, soprano; Miss Lydia Sohlberg, Oberlin, alto; Grafton Baker, Chicago, tenor, and Dr. Carl E. Dufft, New York, basso. With the exception of Dr. Dufft the voices were all new to Oberlin. Miss Sohlberg's singing was much better than on the evening of her recital. Mr. Baker is a young Chicago tenor whose voice gives promise of future greatness, although the constant vibrato or tremolo of his voice gave a decided effect of imperfect intonation. However, this may have been due to the difficulties under which he was laboring, having just recovered from several weeks' illness. The singing of Mrs. Bradbury was heartily received, and Mr. Dufft sang in his usual masterly manner.

The chorus consisted of 170 voices, the orchestra unusually strong, and under the efficient direction of Professor Rice the two concerts were an artistic success which did credit to the reputation which the Musical Union has attained in oratorio work.

The College Glee Club start upon its holiday tour on the 18th. The trip will extend as far west as Denver this year.

Miss L. tte De Muth, the talented young daughter of Prof. Arthur De Muth, will be the violinist to accompany the club.

Mr. Paul Patterson, of the senior class, gave a vocal recital at Simpson College, Iowa, last month.

If the work at the regular Wednesday night students' recitals is to be taken as a criterion, we have some very promising talent in the conservatory this year, and I am afraid if I were to undertake to enumerate the numbers that have been worthy of note I should take more than my allotted space. B. BRADFORD MILLS.

• WASHINGTON.

WASHINGTON, D. C., December 13, 1895.

WASHINGTON at last deserves to be heard from, having had one Boston Symphony concert, Melba and her concert company, a Paderewski recital and several very interesting local concerts. The Melba concert I did not attend. The Boston Symphony Orchestra played the same program as in New York, and had as soloist Campanari, who is a great favorite here. Paderewski drew a crowded house at \$8 per ticket, consisting largely of Washington's fashionables.

But to local affairs and artists not so well known. The first, with regard to date, was the piano recital by Mr. Arthur D. Mayo. Mr. Mayo is an earnest, conscientious pianist, and is possessed of an excellent technic. He presented an interesting program and was assisted therein by Mr. F. P. Reeside, baritone.

An artistic event was the concert, December 3, given by Mrs. Wm. H. Shir-Cliff, soprano; Mr. John P. Lawrence, pianist; Miss Leavitt, accompanist, assisted by Dr. Merrill Hopkinson, baritone, of Baltimore. Mrs. Shir-Cliff sang an aria from Gounod's *Queen of Sheba*, duets with Dr. Hopkinson, and Chaminade's *L'Été*, all in a delightful manner, particularly the latter song. Mr. Lawrence was a surprise to many. A splendid technic has always been accorded him, but never before have I heard him play with so much feeling and such exquisite finish as was evidenced in the Chopin studies and the Rubinstein barcarolle.

The reason for quotations in the following is obvious: "The Washington Saengerbund, Mr. Wm. Waldecker director, gave their first concert of the season December 8, assisted by Mrs. Hattie Meade Smith, soprano, and Miss Alice E. Burbage, pianist. The Saengerbund sang a number of selections in excellent style, and received enthusiastic applause. Mrs. Smith sang an aria from Lucia di Lammermoor in good voice and with fine effect. Miss Burbage shared fully half the honors of the evening by her fine work on the piano. She played Mendelssohn's G minor concerto with orchestra, acquitting herself splendidly, and for a second number two Liszt transcriptions, *Auf Fluegen des Gesanges* and the *Soirée de Vienne*, in which her excellent technic and musicianly intelligence were fully demonstrated. Mr. Waldecker received many warm compliments for the results of his careful training of the society, as well as of the orchestra, which played a number of selections and added not a little to the success of the evening."

The Washington String Orchestra, Mr. Ernst Lent conductor, gave the initial concert of its second season last Saturday even-

ing. The orchestra was well received and liberally applauded, and of the principal soloist, Miss Mary Howe, the *Times* said: "Miss Howe sang an aria from *Traviata* and *Mascagni's* *Preghiera*. Her style is artistic and her voice extremely flexible. After each of her numbers the applause was deafening, but owing to the extreme length of the program Miss Howe could not respond to the demands of the enthusiastic audience."

Alice E. Burbage.

broken by balcony or gallery—an audience made up of all classes and conditions of people. Society leaders, professional musicians, students, artisans and the cabbies, were all found in Exposition Music Hall. "Came to hear Melba" was the universal assertion. In very truth she has Minneapolis at her feet, and richly crowned as she is with laurels, Melba carries with her a bright chapter of love and thorough appreciation from our art loving city.

ACTON HORTON.

LOUISVILLE.

LOUISVILLE, Ky., December 11, 1895.

THANKSGIVING DAY services at Temple Adas Israel ushered in what proved the music of the winter.

Mr. Karl Schmidt, organist and director, is an all round musician and a conscientious worker in the cause of music. Four admirably educated young professional gentlemen are also earnest workers in this same cause in Louisville. I refer to Horatio Brown, organist and choirmaster of Christ Cathedral; Albert Dietz, pupil of Clarence Eddy, and organist of Grace Church; Victor Rudolph, pupil of Rapoldi, of Dresden, in violin, and of Professor Mann in singing, and H. U. Goodwin, pianist, pupil of Xavier Scharwenka in Berlin. These gentlemen are heartily appreciated by those who really know something of music, and the number is increasing daily. The Louisville Quintet gave an excellent concert the night following Thanksgiving Day.

At Mr. Dietz's Tuesday organ recital the following selections from Guilmant were admirably given: Concert piece in G major, op. 24; Prayer and Cradle Song; Funeral March and Seraphic Song; violin, andante from the concerto in B minor, Dr. Beriot; Mr. Rudolf; sonata in C minor, op. 56; Elevation, in A flat; fugue in D major, Nuptial March; violin, Swedish Melody, Aug. Wilhemj, Mr. Rudolf; Lamentation, in D minor; Torchlight March in F major.

On Wednesday evening, December 4, the Melba concert artists were here. The program was the same as that heard in other cities on their triumphal tour.

The Damrosch German opera in Siegfried and Meistersinger came to us on the 9th and 10th of the month. The orchestra was magnificent, and as Walter Damrosch, like Hans Richter in Vienna, is idolized by Louisvillians, everything he brings to us is as delicious as Christmas pie to a poor little beggar. What cares the poor child if a corner of the pie crust is scorched; he is hungry, the pastry is good, it is the season for joy and thanksgiving. Take all the good the gods provide and forget the faults of sharps and flats from vocal artists.

OCTAVIA HENSEL.

MINNEAPOLIS.

MINNEAPOLIS, Minn., November 20, 1895.

NEVER since the days of Patti has there been such a royal feast of music in this Northwestern metropolis as there was to-night at the Exposition Building, where an audience of nearly 7,000 people greeted the charming "queen of song," Melba. The beautiful songstress and her galaxy of musical stars were warmly received by an enthusiastic audience, which at times astonished itself with the cheering and applause it bestowed upon the artists. The appearance of Melba was greeted by the university cry, *Ski-u-mah*, with Melba for a tiger. She was not prepared for such a vigorous demonstration, yet it pleased her, and she gracefully acknowledged it. How charming she is, this Melba! All the world is at her feet even before her glorious voice is heard. And then what does she not accomplish with her divine gifts! To describe it is impossible. The beauty of her voice, its superb cultivation and the glowing soul pervading its every tone, impressed the audience to such a degree as has never before been witnessed in the Flour City. Cheer upon cheer resounded through the vast building, and the clapping of hands and the rumble of feet exhibited the well merited enthusiasm of the thousands of delighted listeners.

Minneapolis is not a whit behind the rest of the musical world in her intelligent appreciation of the great artist, and readily accords to the charming Melba her love for the best in art. Although Madame Melba was the central figure, still the brilliant stars who surround her lost none of their individual value, and Madame Scalchi in particular is and always will be a welcome favorite. She still holds her own place in the hearts of those who have loved her for years. Her voice is none the less beautiful than it used to be years ago, and her personal magnetism is equally strong. Mlle. Desvignes, Signor Campanari and Signor d'Aubigné are new to the West, but their various merits were warmly appreciated. The orchestra was in every particular equal to the fame it has already won, and the young conductor, Landon Ronald, proved himself an admirable leader.

The Choral Union belonging to the State University have stamped themselves, their work and their ambitions in a way that will be felt throughout the entire Northwest, and it is to their fair conductor, Miss Anna Schone-René, that the first praise belongs. She is the ruling spirit, and this gigantic enterprise, the bringing of Madame Melba and her company, is the result of her intense love of art, her great desire to bring the very best to our Western metropolis, and her untiring patience and hard work in carrying out the business details of such a project. To their utmost ability her chorus worked with her, for they almost idolize the fragile woman who so thoroughly imbues them all with noblest appreciation of art. And Miss Schone-René must have been perfectly satisfied with the results.

The first number upon the program was Wagner's March from *Tannhäuser*, which was sung by the Union, and given with great truth of expression and execution. The conductor herself received a perfect storm of applause as she took her position upon the flower trimmed stand. She looked a mere girl, so small of stature, clad in black silk, and her short, curly hair framing a face pale with intense feeling. Never has Minneapolis been so deeply stirred, and her right to the title "Musical Minneapolis" was fully acknowledged by everyone.

It was an immense audience of music lovers that packed the vast building from parquet to the last seat by the wall, un-

ALBANY.

ALBANY, N. Y., December 18, 1895.

THE first concert of the season of the Albany Musical Association was given in Harmonia Bleecker Hall last evening to an immense audience. The Musical Association had the assistance in this concert of Mr. J. H. McKinley, tenor; Mr. Louis Blumenberg, cellist, and the Albany Orchestra, composed of the following amateurs of this city: First violins, J. Holding, George C. Van Tuyl, Jr., A. S. Bendell, Fred B. Stevens, Harry Thomas; second violins, Frank P. Huested, Frank Fancher, William Decker, Edward Hinckleman, Louis Hinckleman; violas, G. Califano, Theo. Nugent, J. Benton Tilton, Fred C. Mills; 'cello, Ernest C. Pasold; basses, N. Jacobson, Charles Ross; trumpets, William Wendell, A. Clark; horns, Charles Schwenn, Dr. J. W. Hine; W. J. Holding, leader of orchestra.

The program was as follows:

For Unto Us a Child is Born (Messiah), Händel, chorus and orchestra; Lend Me Your Aid, Queen of Sheba, Gounod, Mr. J. H. McKinley; The Lord is My Shepherd, Schubert, chorus of women's voices; cello solo—Romance, Davidoff; La Fileuse (étude de concert), Dunkler, Mr. L. Blumenberg; The Nun of Nidaros, Dudley Buck, Mr. J. H. McKinley and chorus of men's voices; Matona, Lovely Maiden (1590), Orlando Lassus; Now is the Month of Maying (1590), Thomas Morley, chorus; My Dreams, Tosti, Mr. J. H. McKinley; 'cello solo, Spanish Dance, Popper, Mr. L. Blumenberg; Worthy is the Lamb (Messiah), Händel; Amen (Messiah), Händel, chorus and orchestra.

Mr. Arthur Mees, director of the Albany Musical Association, conducted in his usual masterly manner and had both chorus and orchestra under perfect control, bringing out the shadings well and to him the praise and thanks of the public are due for his conscientious and efficient work in bringing the association up to its present high standard.

The association sang excellently in every respect, but improvement is possible, and no doubt will be shown at the later concerts, as they will now get down to the real hard work.

Mr. J. H. McKinley sang excellently. He was in good voice, and his work was intelligent and refined. He is, in my opinion, one of the best tenors in the United States to-day.

Mr. Louis Blumenberg, however, was the feature of the concert. His playing was artistic in every respect and his tone beautiful, smooth and sonorous. He gave evidence of his execution by a fine performance of *La Fileuse*, playing the triplets in an extremely rapid tempo, and bringing out each note clearly. By all odds the favorite of the audience was his encore, *Simple Aveu*, in which he really performed magnificently. His playing was sweet and noble. That about expresses it all.

To the orchestra the utmost praise is due. It is no easy matter for an organization of amateurs to play the *Messiah*, but the Albany Orchestra showed the stuff of which it was made in the delivery of the two choruses. The quality of string tone was beautiful, while the rest of the instruments were equally as good. Albanians are beginning to appreciate what it has in this organization and it should get the support it deserves.

Mr. Frederick P. Denison accompanied in his usual artistic manner, sustaining his reputation as one of the best accompanists in the State.

The Albany Musical Association, however, is not getting the support it should. Subscriptions are necessary, and now is the time to subscribe.

The Albany Orchestra will give its first annual concert January 14, and has worked up a good program.

The soloists will be announced later.

Mr. James Gregory Maher, organist of the Church of the Sacred Heart, and quite a factor in local musical circles, will sail for Italy January 8.

The Tenth Regiment Band will give a testimonial concert to its leader, Mr. Augustus Elgie, Monday evening. The Schubert Ladies' Quartet and a reader from Boston will assist. The band has improved greatly under the competent direction of Mr. Elgie and take this opportunity and style of thanking him.

A sacred concert will be given at the Leland Opera House Sunday evening for the benefit of the Dominican Convent.

DECEMBER 18, 1895.

The members of the Tenth Regiment Band and Orchestra gave a testimonial concert to their popular leader, Mr. Augustus Elgie Monday night, for which concert the Schubert Quartet, of Boston, and Miss Holmes, reader, of Boston, were secured as outside talent.

The concert was a great success from a musical standpoint, and the program was varied and popular. The Tenth Regiment Band, as I wrote in a letter to this paper some time ago, changed leaders from Mr. John Gartland to Mr. Augustus Elgie, and Mr. Gartland then formed a band of his own. Thus the business was split, and where formerly business went to the Tenth Regiment Band it then was divided between the Tenth Regiment and Gartland's bands.

Thus it has been up hill work for the Tenth, and this concert showed the efficiency of the new leader and the stuff the men are made of.

The first part of the concert was made up of orchestral numbers, which were played well. The overture taken was Semiramide. The second part of the program consisted of band selections, opening up with the overture William Tell. Considering the small number of men, thirty in all, I think this overture was played magnificently. I suppose the use of superlatives is greatly abused, but I will state right here that the work done by

the band Monday evening reflects the greatest credit on the members and the leader, Mr. Elgie. He has shown himself to be a thorough musician, a competent director, and, more than all, what was needed to make the band a success, a popular and good business man.

The Schubert Ladies' Quartet, of Boston, sang well, and Miss Holmes, reader, was favorably received by the audience.

I heard Miss Lizzie Duffy Daily of this city sing in public for the first time in a great while and enjoyed it greatly. She was formerly soprano in St. Joseph's Church, but retired, and this was the first opportunity I had of hearing her. Her voice is a full, mellow and powerful soprano, and one of the most beautiful voices in the city. It will be a wrong if she does not emerge from her retirement and give Alabamians a chance to hear her on the concert stage again.

ALFRED S. BENDELL.

DECEMBER 28, 1895.

The Melba Concert Company gave a concert in Harmonia Hall on Friday night last, which was without doubt one of the finest ever given in this city. The first part of the program was varied, and the second part was the third act of Faust, after which Melba sang the Mad Scene from Lucia. The company comprised Melba, Scalchi, D'Aubigné (tenor), Campanari and an orchestra of about thirty conducted by Mr. Landon Ronald.

Melba sang beautifully. It is needless for me to say more than that, for all is embraced therein. Undoubtedly the greatest piece of work of the evening was the Mad Scene, in which she fairly carried the audience by storm. Scalchi also was well received. While I do not like her upper register, when she sings in the lower one I am charmed. Her voice is glorious and rich. Campanari scored an immense success. He is truly a great singer. I doubt greatly if any finer singing has been done in this old city than that which he did.

The weak spot in the company is D'Aubigné, the tenor. He impressed me as being new in the matter of singing before a big audience. Whether it was that or the fact that he was outclassed it makes no difference, but he seemed very nervous. His voice is good and pleasing, but he was perceptibly flat in his opening solo, and his top notes were too nasal in quality to suit me. The orchestra was good, and what it lacked in quantity it made up in quality.

The Christmas music in the different churches here was excellent.

I understand that Miss Potts, a contralto, formerly of Albany, has scored quite a success in Paris. She was greatly liked here before she left to go abroad and study.

The Albania Orchestra gives its first concert January 14 in Jermain Hall. It has secured Miss Katherine Bloodgood, of New York, as soprano soloist.

The German Opera Company, Walter Damrosch conductor, is booked for Albany February 18. Albani will also sing here soon; I do not know as yet the exact date.

ALFRED S. BENDELL.

SAVANNAH.

SAVANNAH, Ga., December 12, 1895.

LAST night I went to hear the Mozart Symphony Club, which appeared in concert in the Guards' Armory Hall, under the auspices of the Y. M. C. A. The audience was large and appeared to enjoy the evening very much. The company consists of Otto Lund, solo violinist; Theo. Hoch, violin; Richard Stoelzer, viola; Mario Blodeck, 'cello, and Mrs. La Roche, harpist, all of whom appear to be quite versatile in music, as Mrs. La Roche is also the soprano for the company. Hoch also plays the cornet and an instrument he calls the Roman triumphal trumpet, which sounds very much like a B flat cornet with a long horn attached to it. Then, too, Blodeck plays the viola da gama, and Stoelzer plays the viola d'amour. My enthusiasm was not at all aroused when I heard it last night.

The program could hardly be called a popular one, as it was mostly of compositions by the different performers. The best part of it was the playing by the string quartet of an andante by Rubinstein, which was really remarkably well performed and elicited warm applause. Mr. Hoch played the cornet very well, but for my part I should have enjoyed it much more if he had treated us to some good selections instead of regaling us with Dixie and The Star Spangled Banner and The Bonnie Blue Flag.

These sort of things are very nice in a minstrel show, and I always join the crowd in cheering Dixie when played there or by a brass band; but I must confess that my enthusiasm was not at all aroused when I heard it last night. I don't understand why so many musicians and artists come here and think that our audiences must be treated to nothing but the simplest, and in many instances most hackneyed, sort of a program. Of course we like to hear one or two real familiar pieces during an evening as encores, but we certainly want a good, first-class program by legitimate composers.

The program given by the Albertini-Linde-De Macchi Concert Company at the first of the Music Culture Club's concerts last month was the best that has been given here in years, and I hope that the succeeding programs given at this club's concerts will be equally as good.

The appearance of Mr. Louis Blumenberg, the great violin-cellist, here on the 23d of this month is being looked forward to with great pleasure. I understand the Damrosch Opera Company will be heard in Atlanta to-morrow and Saturday. I wish that our people were aroused, musically, sufficiently to have them come here; but we have fallen into a rut from which we must be raised by degrees, and I think that we are now making good progress at getting out.

Prof. Spencer M. White has adopted the now popular plan in vogue in all churches having vested choir of giving an organ recital every Sunday night after the service. It is very pleasant to sit and hear the overture to Tannhäuser or the intermezzo to Cavalleria well played on a good organ after listening to a "red hot" sermon from a very eloquent preacher. It seems to have a

soothing effect on the mind, and I know that those of the congregation who remain for the organ recital—and there are many who do—go to bed and sleep much more comfortably with the last pianissimo strains of the intermezzo ringing in their ears, instead of the glaring pictures of a coming judgment day firmly impressed on their minds.

L. T. LUDIVE.

DECEMBER 26, 1895.

On Thursday evening, the 19th inst., the Princeton University Glee, Mandolin and Banjo clubs gave a concert here in the Masonic Temple. This was decidedly the best concert that has ever been given here by any of the college clubs. The Mandolin Club played remarkably well, and received after playing a potpourri of Rob Roy a double encore, to the first of which they responded with Mendelssohn's Spring Song, and to the second Rubinstein's Melody in F. In this last the violoncello played by Mr. Edwin Moore, of Pennsylvania, of the class of '97, came out beautifully, and added much to the performance of the number. Mr. F. B. McNish, of New York, class of '97, is a remarkable performer on the cornet. He produces a clear, sweet and ringing tone, and plays as one who has had years of experience, every tone being perfectly true. Altogether it was a most delightful concert, and far from a moment of the evening dragging the large audience proved its interest by the enthusiastic applause accorded the "boys."

On last Monday night Louis Blumenberg, 'cellist; Miss Maud Clay Mills, soprano, and Arpad László, pianist, were heard at the Opera House at the second of the Music Culture Club's concerts. The audience was large and appreciative and demanded encores to every number on the program.

Blumenberg is undoubtedly the greatest 'cellist in the country. There will be no doubt about his receiving a warm welcome whenever he is advertised to appear here again, and I hope this will not be very far off. I am pleased to say that our audiences have taken right hold of the idea of good, classic music, and are not thoroughly satisfied with any other.

The promoters of the Music Culture Club were a little afraid that such fine artists as it was supposed to bring out here would give programs too heavy for the public, but determined anyhow to try it on them. So the first concert by the Albertini-Linde Company was thoroughly classic from beginning to end, and there was a general complaint that such music was too high and beyond the comprehension of the audience. The result was for Monday night's concert a nice but rather light program was arranged, which was beautifully and artistically carried out. What was the result? A howl went up from that large audience, the same precisely which had listened to the first concert, that this one did not compare with the first. Why? Because the program was not nearly so classic and so good as the one at the first concert. Of course those at the head of the Music Culture Club are very glad for this complaint, and hereafter the programs will be of the highest class and the encores short and more or less familiar pieces. The object of the Music Culture Club was to cultivate the taste for good music, and from present appearances it looks as if it is doing its work right well.

Apropos of what I said previously about concert companies coming here and giving programs of an inferior grade, the *Morning News* of the 24th inst., in its report of the Blumenberg concert the night before, bears out my sentiments on the subject in the following: "It is remarkable how concert companies, when they come here, insist upon restricting their selections to second or third rate music, almost exclusively. They evidently believe they are suiting the popular taste, but really they are doing nothing of the kind."

After the concert Monday night Mr. and Mrs. Jas. Douglass entertained the company and a few friends at supper at their beautiful home on Forsyth place. Their guests were Mr. and Mrs. F. E. Rebarer, Mrs. Munnerlyn, Miss Cosen, Miss Emma Coburn, Miss Hunter, Miss Bradley, Judge Wm. D. Harden, Mr. M. D. Coburn, Mr. T. Lloyd Owens, Mr. Julian Walker, Mr. Harcourt Brigham. Mr. Douglass and Mr. Brigham are both good violinists and they played several pieces, while Mr. László and Miss Coburn entertained on the piano, and Miss Mills and Mr. Walker sang delightfully.

Next Monday and Tuesday nights Lillian Russell and her opera company (which, however, I understand is not the company she generally sings in New York, but a much more inferior one) will be heard here in The Grand Duchess and La Perichole. The advance sale has been tremendous, though at advanced prices.

L. T. LUDIVE.

Julia Ette Crane.—A letter awaits Miss Julia Ette Crane at THE MUSICAL COURIER office.

A Plea for English Opera.—The force of absurdity could surely not go much beyond providing for an English speaking audience operas in any language but their own. There can, it is true, be no possible objection taken to the Italian, French and German operas already given this season, as they are undoubtedly the best of their kind. At the same time it should hardly be necessary to remind the New York operatic caterers that their patrons would greatly enjoy, because they would probably understand, a sprinkling at least of operas in their own tongue. The following works, among others, experts could, might not be considered unworthy of a place alongside their foreign rivals: The Bohemian Girl (Balfe), The Bridal of Triermain (Ellerton), Columbia (Mackenzie), Court and Cottage (Clay), Daphne (Bird), Esmeralda (Thomas), Ivanhoe (Sullivan), Jeannie Deans (MacCunn), The Lily of Killarney (Benedict), Maritana (Wallace), The Night Dancers (Loder), Nordica (Corder), Otho Visconti (Gleason), Pauline (Cowen), Queen of Sheba (Goldmark), Rip Van Winkle (Bristow), Robin Hood (Macfarren), Serapis (Buck), The Sultan of Mocha (Cellier), The Veiled Prophet of Khorasan (Stanford).—JOHN TOWERS, Carnegie Hall.—*New York Herald*.

Prof. Spencer M. White has adopted the now popular plan in vogue in all churches having vested choir of giving an organ recital every Sunday night after the service. It is very pleasant to sit and hear the overture to Tannhäuser or the intermezzo to Cavalleria well played on a good organ after listening to a "red hot" sermon from a very eloquent preacher. It seems to have a

J. H. McKinley in Oratorio.

THE favorite tenor, J. H. McKinley, whose purity of voice, quality, smoothness of delivery and general intelligence in interpretation give him just claims to superior rank, has been singing with specific success within the past couple of weeks. The voice of the press unanimously commends his sympathetic, finished work, and the following notices, clipped from among others, afford indication of the firm stand in his art and in public favor maintained by this singer.

ARMINIUS, PLAINFIELD, N. J., DECEMBER 19.

The actual soloistic triumph of last night was won by Mr. McKinley. He is a painstaking, conscientious student, industrious and persistent. As a result every year finds him so much ahead of his work the previous year. He never sang so sweetly or so effectively as he sang last evening. His singing of the number Oh Days of Grief and Desolation was exquisite, and the old-time choral audience recognized it as such.—*Plainfield Courier-News*.

MESSIAH AT NEWBURGH, DECEMBER 27.

The vocal work begins with the tenor solo Comfort Ye My People, and as sung by the talented tenor Mr. McKinley an impressive hush could be observed over the audience, and this sentiment was followed until the closing note of the aria Every Valley Shall be Exalted. His singing commenced with a "mezzo voce" and worked up to a tremendous outburst of melody that brought forth a storm of applause which inspired all the succeeding work of the chorus. Mr. McKinley's voice has rounded out even more fully than heretofore, and his work was given with true reverential feeling, with artistic and unaffected phrasing. As the sentiment demanded, his voice rang out clear and full, and made the hall fairly ring.—*Local Press*.

The Wilkesbarre (Pa.) Record has also this to say of his singing:

The quality of his voice, method of singing, and appearance made a fine impression. His voice showed that his tones were just as sweet when they ran far above the staff, and his voice is magnificently held under control. It is to be hoped he will be heard here again.

NEW PUBLICATIONS.

Carl Gruninger, Stuttgart.

Study of Melody Structure on the basis of the harmonic and rhythmic elements, by Prof. Emil Breslauer, of the Berlin Conservatory, is published by Carl Gruninger, Stuttgart, Germany. It seems to be an excellent companion in the study of Harmony.

Foreign Items.

Rummel.—Franz Rummel has completed a successful tour of several weeks in Sweden and Norway.

Hofmann.—The young piano virtuoso, Josef Hofmann, gave his own first concert with great artistic and popular success.

Ysaye.—The violinist Ysaye appeared for the first time at Moscow at the second symphony concert of the Russian Musical Society with extraordinary success.

Buchner.—Emil Büchner, late Capellmeister at Meiningen, celebrated December 7 his seventieth birthday, at which an overture to his lately completed opera, Lancelot of the Lake, was performed.

Dauthage.—The contrabassist Max Dauthage, of Vienna, has composed a ballet, *Der Bassgeiger*.

Cipollini.—A new three act opera, *Ninon de Lenclos*, by Cipollini, produced at the Milan Lyric Theatre on December 8, was a dreary failure.

Cologne.—The fourth Gürzenich concert opened with a serenade for string orchestra by the late Gustav Jensen, played for the first time. The soloist of the evening was Willy Burmester, who received extraordinary applause.

Dortmund.—The Music Society at Dortmund celebrated on December 1 and 2 the fiftieth anniversary of its establishment. Since its foundation by Breidenstein it has changed directors only once, in 1882, when Jensen succeeded him on his death.

Milan.—The Milan Quartet Society gave a concert in the hall of the Conservatory, directed by G. Martucci, of Bologna, at which Beethoven's overture to Prometheus, a new symphony in D minor by Martucci, Bach's C major overture, Brahms' Quasi Minuetto from the Second Serenade, and Schumann's overture to Genoveva were performed.

Opera Comique, Paris.—A new three act comic opera, *Le Capitole*, by G. Serpette, has been produced with some success at the Opéra Comique, Paris.

Jeanne Franko Trio's Second Concert.—The second concert by the Jeanne Franko Trio will take place at Carnegie Hall on Monday evening, January 6. The following will be the programme:

Trio, op. 6, F major.....Bargiel
Aria from Pedro Zalameo.....Goda

Trio, op. 42, F major.....Niels W. Gade

The trio is composed of Jeanne Franko, violin; Celia Schiller, piano; Hans Kronold, 'cello; Johannes Ziegler, accompanist.

Yaw Will Make Her Début.—Ellen Beach Yaw, the world-renowned soprano, will make her first appearance in New York in Carnegie Hall, on Tuesday evening, January 21, and at a Friday matinée on January 24, with Seidl and the Metropolitan Orchestra.

Aeolian Concert

.... At the

Mendelssohn Glee Club Hall,

119 West Fortieth Street,

Tuesday Evening, January 21,

.... At 8:30 o'clock.



Lillian Blauvelt.



Mackenzie Gordon.

Soloists:

MISS LILLIAN BLAUVELT,
SOPRANO;

MR. MACKENZIE GORDON,
TENOR;

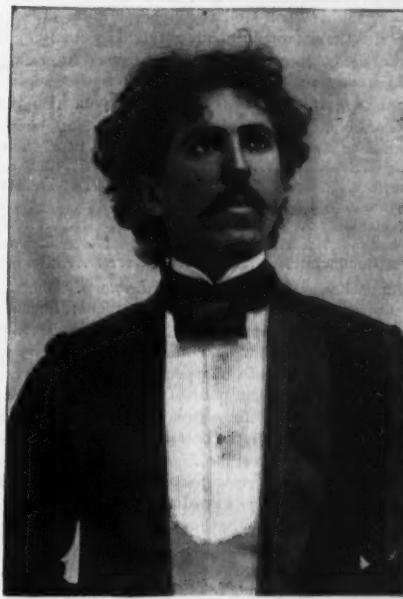
MR. J. ARMOUR GALLOWAY,
BASSO;

MR. FERMIN TOLEDO,
PIANIST,

and MONS. ACHILLES RIVARDE,
VIOLINIST.

By special arrangement with Messrs. Johnston & Arthur.

Assisted by a Chorus of Forty Voices.



J. Armour Galloway.



Fermin Toledo.

Programme.

PART I.

1. Prelude and Fugue in D major, . . . J. S. BACH
ÆOLIAN PIPE ORGAN, MR. V. TOLEDO.
2. La Juive. *Se pel rigor*, HALÉVY
MR. GALLOWAY.
3. Concerto No. 1. *Adagio, Allegro Energico*, . . BRUCH
M. RIVARDE.
4. Le Rouet d'Omphale. *Poème Symphonique*,
SAINT-SAËNS
ÆOLIAN PIPE ORGAN, MR. V. TOLEDO.
5. I Vespri Siciliani. *Bolero*, VERDI
Miss BLAUVELT.
6. Concerto, op. 25. *Molto Allegro*, . . MENDELSSOHN
MR. F. TOLEDO.

PART II.

7. Symphonie Gothique, CH. M. WIDOR
(First time in America.)
ÆOLIAN PIPE ORGAN, MR. V. TOLEDO.
8. { a. Still wie die Nacht, BOHM
b. Fond Heart, Farewell, . . . HOPE TEMPLE
MR. GORDON.
9. { a. Romance, SVENDSEN
b. Hungarian Airs, BRAHMS
M. RIVARDE.
10. Marche Funebre et Chant Seraphique,
ALEX. GUILMANT
ÆOLIAN PIPE ORGAN, MR. V. TOLEDO.
11. Faust—Church Scene and Trio Finale, . . GOUNOD
Miss BLAUVELT, MESSRS. GORDON, GALLOWAY, TOLEDO AND CHORUS.

The soloists, both vocal and instrumental, will be accompanied by Mr. Vincente Toledo upon
THE AEOLIAN.

Tickets, \$1.50 and \$2.00.

For Sale at THE AEOLIAN CO., 18 W. 23d Street.

OPERAS IN NEW YORK

IT was a week of disappointments at the opera. Jean de Reszké's illness prevented the *Aida* performance on Wednesday night from being especially noteworthy, for Russitano, earnest as he was, did not present a very convincing *Rhadames*. Mr. Grau has been in hot water much of the time with singers whose throats are capricious and a public that clamors for exchanged tickets. Yet the most brilliant house of the season was that of last Friday night, when Melba reappeared in opera. Mr. Grau deplores the disappointments entailed by changing the bills and casts. After all who are the heaviest losers.

Thursday night, the fourth subscription night of the series of German opera, *Fidelio* was given with this cast:

Leonora.....	Januschowsky
Marzellene.....	Sophie Traubmann
Rocco.....	Bucha
Pizarro.....	Livermann
Jaquino.....	Mirsalis
Der Minister.....	De Vries
Florestan.....	Wallnoefer
Conductor.....	Anton Seidl

Januschowsky is at her best as *Leonora*. She sang with great power and passion the *Abscheulicher*, and in the duo with *Florestan* she was dramatically satisfying. Miss Traubmann sang her solo in the first act very well, but showed a tendency to sharpen the pitch in the concerted numbers. Indeed the quartet was not altogether satisfying in the matter of intonation. Bucha's *Rocco* was fairly satisfying. With all the best intentions in the world it is difficult to say much of the *Florestan*. Mr. Livermann has a powerful, vibrant voice, which he handles badly, and then his acting was awkward and amateurish.

The first act was rather feeble and spiritless, the chorus' appeal to "il cielo" giving one the impression of a veritable jail. De Vries was a shaky *Minister*.

The playing of the *Leonora* No. 3 overture after the prison scene was the musical event of the night. It was a most admirable performance at Mr. Seidl's hands. The *Fidelio* overture was played before the curtain rose.

Mr. Wallnoefer is a most earnest artist and did good work in the scene, although he hardly effaced memories of Niemann. There was plenty of applause at the close for the principals. The house was rather a slim one.

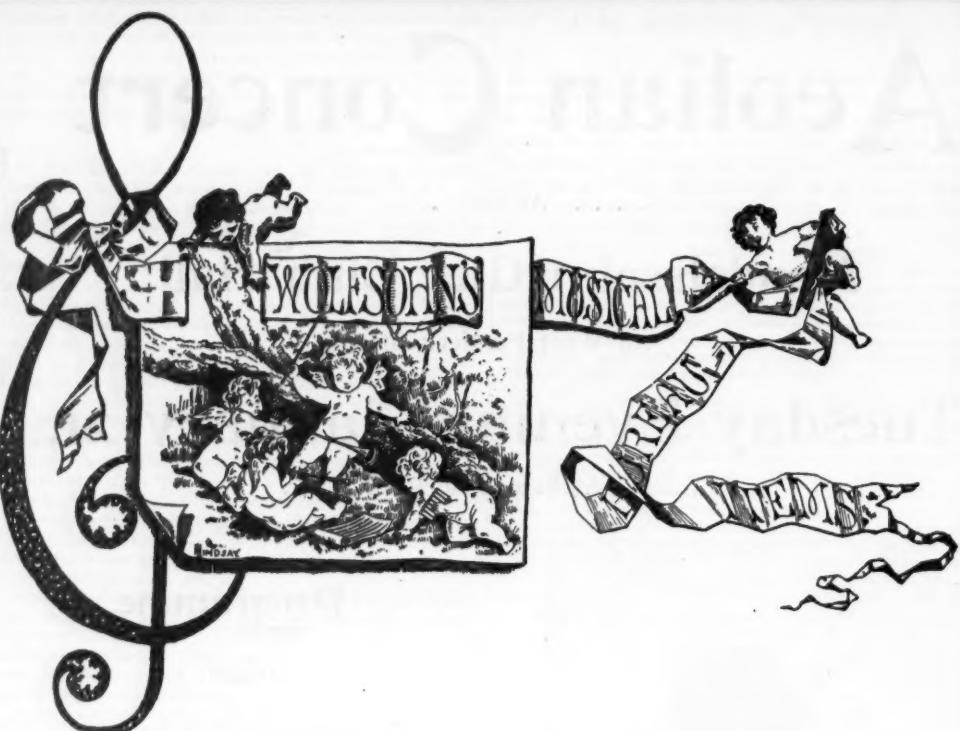
Friday night *Roméo et Juliette* was repeated, and it being Melba's *rentrée* it was a brilliant affair. The diva sang superbly, for she was in good voice, and she was full of unwonted fire. Jean de Reszké, showing traces of his recent illness, was nevertheless the ideal *Romeo*, and these two artists were almost buried in flowers. The cast was the same as usual.

Saturday afternoon Calvè's throat prevented her from appearing, so Lohengrin was substituted. Nordica, Mantelli, Pianon, Ancona and Cremonini participated. Tannhäuser was repeated at the popular Saturday night performance with Beeth., Traubmann (who made very satisfactory *Venus*), Wallnoefer, Bucha, Livermann and Kaschmann. Mr. Seidl conducted. Last Monday night *Faust* was sung with, Melba, Bauermeister, Scalchi, the De Reszkés and Victor Maurel.

The bill for the week is Lucia with Melba, and *Cavalleria Rusticana* with Calvè. Thursday evening, Lohengrin, with the De Reszkés, Nordica, Brema and Kaschmann. Friday evening, instead of *Mefistofele* (which has been postponed until January 15), *La Traviata* and *La Navarraise* will be given. At the matinee *Aida*, with the great cast, and on Saturday evening *Rigoletto*, with Melba, Scalchi, Russitano, Castlemary and Maurel, will be heard for the first time this season. On Monday night next *Carmen*.

All this, however, is subject to changes if imperative. In the case of Boito's work, the production—or rather revival—being a troublesome one, Mr. Grau thought it wise to defer the affair until everything is absolutely satisfactory.

Johann Strauss.—The new operetta *Waldmeister*, that was produced at the Theater an der Wien, in Vienna, on December 4, is said to be indisputably the best work that Johann Strauss has composed since the *Fledermaus*. He directed the overture in person. Many numbers had to be repeated and a charming waltz, *Trau, schau, wen* in the finale of the second act produced a general ovation. At the conclusion the composer and performers were repeatedly called before the curtain.



Hansel and Gretel was successfully produced in Philadelphia last week by the Hinrichs Opera Company. The opera was given in German, and was enthusiastically received. Negotiations are now pending to give the opera in one of our prominent New York theatres with the same cast, including Misses Hoefer, Englaender and Kronold, the latter singing the part of the Witch.

Grace Haskel is enjoying a short rest before actively entering the concert field again. She has greatly enlarged her répertoire. Her European trip has much benefited her. She will shortly appear in New York, and afterward sing in Boston, Portland and a number of other cities. In the last named place she will appear with the great violinist Ondricek.

Flavie Van den Hende played last week the Golterman concerto, with orchestra, in the Central Opera House. M. Middeke was the conductor. She also played in Newark and Paterson, N. J., and next week will be the soloist of the Brooklyn Arion Concert, Arthur Claassen director. Mme. Van den Hende will also be heard in a number of concerts with the New York Trio Club, of which she is a member.

Ondricek will give a violin recital in Boston, January 8, when Miss S zumowska will also be heard. Later in January he will play in a number of concerts in the New England States. In the middle of February he will again be heard in a number of orchestral concerts in New York. In the concert with the Boston Symphony Orchestra in Philadelphia on the 21st of last month Ondricek had eight recalls. He was equally successful in Baltimore and Washington, and was engaged in those cities for a series of recitals.

Katherine Bloodgood has been very busy the past two weeks filling concert engagements in Boston, Pittsburgh and the West. This week she sings in Elmira and Buffalo. She has been engaged also for a number of spring festivals. She has been quite successful lately in her rendition of *The Messiah* and other oratorios.

Otto Lohse, who is now conducting some of the principal operas in the Damrosch Opera Company, will very likely remain in this country, having received a number of flattering offers. He will conduct a series of popular concerts early in May, for which he will have a first-class orchestra.

Charlotte Maconda, who has been singing in

concerts and oratorios during this season, may be heard in opera again next spring. She has had several excellent offers. In fact one of our leading composers offered her the leading prima donna part in a new opera shortly to be produced in this city.

The Imperial Opera Company, the new organization under the management of J. H. Mapleson, and said to be backed by the Rothschilds, it is said will open their season in New York in early fall. Nikita is said to be engaged, and would be heard in that case in a number of her favorite rôles.

Lillian Blauvelt will very likely be the leading prima donna in many of the spring festivals, having received offers from a large number of committees. She may go to San Francisco early in April to sing in the two musical festivals in that city and Los Angeles. She will take a long needed rest in March, singing only a few engagements. In the month of January Mme. Blauvelt has almost every date filled.

H. Evan Williams, the new Welsh tenor, made a fine success last Friday and Saturday with the Oratorio Society in *The Messiah*. The press have universal praise for him, and he is said to have been one of the most satisfactory tenors heard with that society for years. Mr. Williams has been engaged for the Ogdensburg Festival, and will also sing in Baltimore and Providence in the beginning of February.

Mme. Koert-Kronold's success with the Hinrichs' Opera Company is a marked one. The Philadelphia *Telegraph* remarked regarding her *Carmen* performance:

The occasion was a marked one through the re-entrance of Mme. Selma Koert-Kronold, who received a welcome which must have convinced her that she is held very dear indeed by this public. Next to Mr. Hinrichs, Madame Kronold, in our estimation, has done more in her long and faithful labors at the Grand Opera House than any one person in developing the musical interest which has led to the present ambitious scheme. She is an actress with conscience and with enthusiasm. *Carmen* is perhaps her best part, though she sings many parts well. But it gives scope to the strong dramatic side of her nature, and thus has a double value attaching to comparatively few rôles. Her study of *Carmen* is searching and vivid, and no one who has seen it is ever likely to forget it.

MUSICAL INSTRUMENTS

This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

No. 826.

NEW YORK, WEDNESDAY, JANUARY 1, 1896.

56 PAGES.

BEHRS BROTHERS & CO. now have their new styles well under way. They will be among the handsomest now on the market, and in a variety of woods, the richness of which is unequalled. The trade can look forward to them with pleasurable anticipation.

HAVE you investigated the Lindeman pianos yet? Have you seen what handsome instruments they are? How well and gracefully proportioned the cases are? How well finished, how fine the musical qualities are? If you have not done this do it. They are worth the attention of enterprising dealers. Look them up early in the new year.

THE holiday trade at the Aeolian warerooms has been very heavy, the sales of Aeolian grands being far beyond expectation. The Aeolian representatives send in most encouraging reports and Aeolian prospects are the most flattering. There are certain movements on foot that will mean greatly increased business and prestige for the Aeolian in 1896.

MR. OTTO SUTRO, who has been in the University of Maryland Hospital, Baltimore, whither he went in November to have a surgical operation performed, is fully restored to health, and is as well as he ever has been in his life. During his stay in the hospital he was in daily consultation with his assistants, and gave personal attention to all business matters.

AT the Estey factory and in the Estey warerooms are to be found some pianos that will delight anyone with a cultivated taste in art objects. The cases are art objects, both in their design and execution. That is one of the reasons why the Estey pianos are held in such high esteem by those people whose homes are artistic in all appointments. Take a look at them. They are worth several.

WHY," said a New York piano manufacturer, "we have considered the idea or suggestion of making a lower grade of piano than our present instrument, but it always struck us that if all houses would make various grades then the level of competition in that particular feature of the business would also soon be reached, and that would even up things again. Why should we assume all the financial responsibility, anyway? If we make various grades and keep out other manufacturers those dealers who purchase exclusively from us will, in the first place, be large debtors of ours, and besides that other manufacturers doing just what we would then be doing would offer better inducements to get in, and then the old equilibrium as it now exists would again be restored."

MR. HENRY DREHER, of the B. Dreher's Sons Company, of Cleveland, has been East, and among other things visited the big Sterling factories at Derby. Dreher was dumbfounded at the extent, the system and the general atmosphere of the works created and conducted by Messrs. Blake and Mason. What a wonderful plant these men have established in the Naugatuck Valley!

ALL the negotiations between Henry Detmer and the Thompson Music Company, of Chicago, have not been completed to-day," said Mr. Hugo Sohmer yesterday. "Everything is going along smoothly toward that consummation. The Sohmer agency will doubtless be transferred to Mr. Detmer, as we consider him an excellent man in every respect. That is all the confirmation of your Chicago report I can give you. Our business here has been excellent, and our representatives have done well also."

AMONG the pianos to be reckoned on the coming year as possessing the strongest claims to attention on the score of merit will be, of course, the Hazelton. It will be, as it has been, a fine piano for fine customers, a leader for dealers that cater to an exclusive and cultured constituency. It has all the qualities for meeting the exacting demands of people capable of discriminating as to tone qualities, and who do not overload artistic effects in case work. It is one of the few always satisfactory pianos for particular people.

EVERYTHING points to a great business the coming year for Gildemeester & Kroeger, and a great demand for the grand pianos of the house. Reviewing the firm's operations the past year we find a substantially increased business, a largely increased prestige, and a distinct advance in product. Gildemeester & Kroeger are among the busiest of the manufacturers of high grade pianos; they have been extending their business on safe lines that lead to prosperity, and they are now in a position to make a stronger fight than ever before. Those G. & K. grands are pianos for artistic people. They are leaders. Keep an eye on this firm and its product in 1896.

ONE feature of the past year has been the improvement in case work noticeable in all the products of the more progressive houses. This has not been alone in case designs, but in the quality of the veneers. Several firms have made very important purchases of richly figured veneers, and it is safe to say that the coming year will see still greater progress in this direction. As one prominent manufacturer said a few days ago: "We have come to the point where we have to pay more attention to and spend more money on our cases than ever before. We must not and will not mind expense in securing exactly what we need. I am in a position to know that other manufacturers are as wide awake on this subject as we are, and are willing to go any reasonable length to meet all competition in fine veneers. We have to be constantly on the watch to secure something very choice, and when we do we have to pay a good round figure for it. These are evidently great days for the veneer men."

\$500 FOR CHARITY.

THE sum of Five Hundred Dollars will be paid by this paper to any Cincinnati charity to be named by Mr. Albert Krell, of that city, if it can be shown that THE MUSICAL COURIER ever published a word or line or item which, either directly or indirectly, stated or asseverated that the late Alexander Krell was an incendiary.

The decision is left to all, any number or any one of these five gentlemen of the piano trade: Mr. William Steinway, of Steinway & Sons. Mr. C. H. W. Foster, of Chickering & Sons. General Julius J. Estey, of the Estey Company. Mr. Frank A. Lee, of the John Church Company. Mr. H. D. Cable, of the Chicago Cottage Organ Company.

In their efforts to annoy honest, straightforward journalism those who pretend to be friends of the unfortunate man who lost his life at the Krell factory fire have finally succeeded in associating his memory with a crime which, before their malicious exhibition of temper against this paper was manifested, was never thought of, never suggested by anyone, and of course not in the columns of this paper.

In order now to clear the good name of the late Alexander Krell we offer this sum of \$500, to be paid as recommended above, as soon as any or all of the above named gentlemen will indicate where and when this paper either directly or indirectly stated, as charged, that the late Alexander Krell was an incendiary.

What We Did Charge.

What we asked for was justice to the living. It could no longer be offensive to the dead or to his memory to call attention to the character of advertising the Krell piano. THE MUSICAL COURIER long since severely criticised the methods pursued in using the name of a highly honored piano maker in connection with the Krell piano. That was the criticism. Here is an example:

Mr. George Steck's Personal Opinion.

"You already have my official recognition of the superiority of the Krell Pianos. Yet I desire to express to you personally my greatest admiration of both your Grands and Uprights. However, knowing the wonderful abilities of the maker, I am not surprised to see them

AHEAD OF ALL."

ALBERT KRELL.

We have asked when and how did Mr. George Steck make this statement. Where is the original? Could Mr. Steck ever have said that any piano, but particularly a piano like the Krell, or any make be "ahead of all"? If he said so, where is the letter?

Such is our position in these premises. The living people need more defense than the dead, these being beyond the reach of all except the stupid, for there is no defense against stupidity, as we see again in the latest contributions of music trade journalism. No one suggests, hints at or insinuates that the late

Alexander Krell committed arson until his stupid, his narrow-minded friends step forward and make that question an issue between themselves.

Was there ever a more emphatic exhibition of downright stupidity? Is it not about time for the surviving members of the Krell house to telegraph here to New York and stop this nonsense. If they will not do so these individuals here will succeed in bringing the memory of the deceased Mr. Krell into very bad repute. What these people here have so far succeeded in accomplishing is pretty serious as it now stands. They are supposed to know more about Krell affairs than we do. They have placed upon the Krell house the obligation of a defense which never existed until, out of nothing, an ugly issue has been created in which THE MUSICAL COURIER had no participation whatsoever. It is among themselves that all these people must effect a settlement of this issue. THE MUSICAL COURIER had no hand in it; did not know or suspect of its approach and can point to its columns, which never contained any suggestion even of the possibility of charging the late Alexander Krell with incendiaryism.

OVER ONE AND A QUARTER MILLION.

THE output of MUSICAL COURIERS for 1896 will be over 1,280,000 copies, under normal conditions. If by any sudden movement a greater demand than the normal one should arise the distribution would naturally increase, but it is now arranged on this basis and cannot be any less unless the Union should be wiped out by Great Britain this year. As this does not appear exactly likely we shall print and distribute more than 1,250,000 MUSICAL COURIERS in 1896.

The paper to-day begins its seventeenth year. It is not the only prosperous paper that appeals to advertisers of music and musical instruments, but it is the greatest paper of its kind on the globe. The other prosperous papers that are of use to the music trade are Mr. Fox's paper, an excellent property; Mr. Bill's *Music Trade Review*, a clean, healthy, money making investment, and Mr. Abbott's paper, which gives him a good income, and which he is deserving of. Mr. Thoms, of the *Art Journal*, is reported to be willing to sell out. Whether this be true or not, he has made more than a living, and, being a conservative man, he has saved money.

Mr. Harry Freund is branching out and proposes to enlarge his field. Harry Freund has made a host of friends and built about himself a large constituency, which believes him and in him. He is destined to increase his business and to make his property more valuable.

Mr. Harger, of Chicago, would get along better if he understood human nature better. He is a kind, generous, honest man, but he permits his personal feeling to control his articles, and that is subjective journalism, which interests no one. His paper will be successful simply because he is intelligent and can change his course when he sees his errors, and besides that he is honest, and that is the great scheme after all. People have confidence in his honesty, even if they keep distant from him because of his limited judgment. He is a mighty good man, and if anything should happen to his enterprise he can always find a good berth on this paper.

There is one other music trade paper, but that is a fraud all the way through. Its advertising bills must be paid by advertisers in advance to keep it going and that is the best evidence of its financial gloom and distraction. It need not be discussed until its failure, which is inevitable. Were it not for this, music trade journalism could be termed universally successful.

As to THE MUSICAL COURIER we need only add that 1895 was its greatest business year. The percentage of profit was considerably reduced and the ratio of increase, as compared with the ratio of increase of 1894 over 1893, was exactly maintained. Expenses increased enormously in 1895 and so did the general circulation of the paper.

Tons of paper were consumed. The paper, postage, printing and distribution alone cost over \$100,000, representing merely the mechanical outlay, without any reference to executive and editorial and news department expenses, representing a sum greater than the above.

These statements once a year are of general interest to the readers, most of whom are constantly ob-

serving the growth of the paper, which is an endorsement of their own good judgment, for otherwise they could not consider themselves very much flattered in paying to read this paper every week.

THE election of officers of the P. M. A. of N. Y. and V. will take place on January 14.

THE past year has been a good one for several of the manufacturers of high grade pianos. An advance has been shown in volume of business over 1894, and in every case there has been an equal advance in reputation. This is true of Decker Brothers as of the few others. The Decker Brothers pianos were never so highly esteemed as at the present; their remarkable musical qualities were never so thoroughly appreciated by the critical public, and it is gratifying to note that the business has reflected this increased appreciation. For 1896? The Decker Brothers pianos will establish a new record.

DESPISE the prevailing dull times the business of Hardman, Peck & Co. for the past year has been a most excellent one, so good in fact that the year stands as one of the best in the history of the house. This gratifying state of affairs can be attributed in great measure to the adoption of new methods, especially in the retail trade. Hardman, Peck & Co. are pushing ahead at a rapid rate in every way—in improvement of their product and in their methods of doing business. Their success the past year is an example of what intelligent plans intelligently carried out will do in the piano business.

IT is reported that certain firms which are selling pianos through other piano manufacturers in certain sections have approached the latter with propositions to carry the paper coming in for their pianos, thus relieving the agent from a responsibility which is getting greater every year. That is to say: Piano manufacturer A is selling in Chicago the pianos of piano manufacturers B and C and D. Now B and C and D step forward and say to A: "Here, A, we know that you are selling our pianos on long time payments. In the natural course of events you will not be able to accept terms from purchasers which your competitors are willing to accept. Very well. To aid you in handling our pianos better than ever we will make arrangements to take from you those papers you must take when you sell our pianos."

How far this has gone we do not at present know. It is what Mr. Scanlan would call the banking end of the piano business, and it is an interesting feature of it.

It is a sure and definite fact that the piano business needs more capital than it now has if it is to be continued on its present basis. That capital can be had from the outside, and this is one way to get it.

Fifteen Years.

PHILADELPHIA, December 27, 1895.

Editors *The Musical Courier*:

I notice in your issue of this week an article entitled *The True Test*, which would naturally lead one to believe that the Behr Brothers pianos have been in existence only 10 years. Is that the case? I was under the impression that they have been well known for at least 15 years.

Respectfully, A SUBSCRIBER.

Our correspondent is correct. The Behr Brothers pianos have been prominent figures in the music trade for 15 years, and that fact strengthens all that we said in the article referred to about their remarkable durability. The 10 years' misapprehension was because we referred to a particular instrument that had been in use that length of time, and is still in remarkably fine condition.

That there may be no misunderstanding this time, we can repeat that the Behr Brothers pianos, in the 15 years they have been before the public, have made a notable record for qualities of tone and construction. Second-hand pianos of this make are seldom, if ever, seen, for the purchaser of a Behr Brothers piano is always satisfied with the instrument and has no desire to exchange. And it may be said in addition that the present Behr Brothers pianos are the finest in every respect that the firm has ever put out.

Judgments for \$2,310 and \$316 have been filed against Moses & Louis Rosenberg, dealers in musical instruments, this city.

The Schemmel-Pfister Music Company and Scott & Brown, of San José, Cal., have been incorporated as the Schemmel & Brown Music Company.

The new building for Sanders & Stayman on F street, near Fifteenth, Washington, D. C., has been begun. The plans call for a very handsome building.

KNABE AND THE ARTISTS.

THE Knabe house has a contract with Abbey & Grau which calls for a supply of Knabe pianos to be sent to the Opera artists and a big advertisement on the back page of the Opera programs. Under the "ads" of the Opera published in the daily papers it also says, "Knabe pianos used," but there are none used. The piano does not figure on the stage, nor in the orchestra. A Knabe piano may be used at the rehearsals; then so much the worse.

The strange part of all this is that the artists—the great ones—will not use the Knabe. They all use Steinway pianos, and generally or usually give a testimonial to Steinway & Sons before they leave for home. The two de Reszkes, Melba, Eames, Nordica—in fact, the leaders all did so before. Go to their rooms and you will find Steinway pianos.

In fact, Stavenhagen, who was engaged to play the Knabe piano, and who, to his dismay, did so, had a Steinway piano in his private room. He had to have it; he could not afford to practice on the Knabe. A great artist must be careful of his touch, which is necessarily sensitive, and *pari passu*, anyone aspiring to be a pianist must be careful of his touch development, and cannot, therefore, afford to practice on the Knabe.

Artists therefore cannot use the Knabe even if the managers agree to furnish them free of charge; the artists prefer to pay and get other pianos.

Do Wm. Knabe & Co. need any better evidence than this, which has come directly under their own personal experience, that their pianos are defective in the estimation of those best qualified to judge? What more evidence do they desire? How much more is necessary to convince them that the Knabe piano is not what it is proclaimed by them to be, no matter what their own conviction may be?

Mr. Keidel, who controls the whole Knabe plant, is not a practical piano maker, not an acoustician, and not a musician. His judgment on such a subject, even if he were not the manufacturer of the Knabe piano, could not weigh against that of musical artists, and they practically say, when they get the opportunity, that they do not care to use the Knabe even when they can get it free of charge and besides please their managers to boot. They prefer to pay out of their own pockets and get pianos they can use, even if they do thereby displease their managers by interfering with the carrying out of the provisions of a contract made between the managers and the Knabe house.

There certainly is something wrong somewhere in Denmark or Baltimore. Others know it, but it appears that Mr. Keidel does not. Are the sons of the late Ernest Knabe prepared to stand this stupid stubbornness that interferes with the progress of a great name? Naturally that is their business. No, it is not: it is Mr. Keidel's. The Knabe boys have nothing to say.

For Sale.

IN a prosperous city of 20,000 inhabitants, an old-established piano, organ and small musical merchandise trade. The county in which this music store is located is one of the most prosperous counties in New York State. There is no other music store in the city and practically no competition in the whole county. With ordinary enterprise at least 150 instruments can easily be sold each year. The best opportunity for a wideawake piano and organ man with a small capital that there is in New York State.

For full information address B. B., THE MUSICAL COURIER, New York.

Messrs. J. M. Roberts and W. L. Piercy, constituting the Pacific Company, of Tacoma, Wash., must be occupying a handsome wareroom, according to a description published in the *Tuesday Ledger*, of that city.

Lange & Minton, of Burlington, Ia., have a full page show advertisement in the December 31 *Gazette*, of that city. The advertisement is most remarkable and effective.

A MOST CONVINCING TEST.

The School Commissioners, after thoroughly testing seven of the most reliable organs manufactured, make

THE WEAVER THEIR CHOICE

For Use in the

BALTIMORE CITY PUBLIC SCHOOLS.

WEAVER ORGAN AND PIANO CO.,
YORK, PA.

PROBLEMS FOR 1896.

At the opening of the business year of 1896 the careful student of the evolution of the piano trade is called upon to consider a phase which, while it is not new, is nevertheless pressed forward at this time by the movements of several manufacturing firms which give to the idea an importance that demands attention. This particular feature is the making by firms whose reputation is already established of pianos less in price and lower in grade than the product with which their own name has been identified.

The concerns which have most recently entered this new field are Smith & Nixon, who are identified with the Martin piano made in Rochester, N. Y.; J. & C. Fischer, who are identified with the Franklin piano to be made in New York city, and Otto Wissner, who is associated with the newly organized Leckerling & Co. enterprise of Brooklyn. The members of each one of these business organizations, Smith & Nixon, J. & C. Fischer and Otto Wissner, will participate in the making and vending of a piano that will be run by them as a second to those whose fallboards bear their own names, and the degree to which they are interested, whether as individuals or collectively, does not necessarily affect the fact that they are so interested.

The movement has been long in developing, and the causes which have led up to it may be clearly traced in a brief glance at the several distinctly marked periods through which the piano business has passed within the decade ending with 1895.

Without going into a detailed examination of the phenomena as they have come to the surface and some of them disappeared, it is well to bear in mind that within this time the Stencil has been virtually driven into obscurity chiefly, it is not modest here to record, through the powerful agency of THE MUSICAL COURIER.

The establishment of branch houses in large cities or points distant from the factories and home offices of the number of firms who have tried this expedient has, while among the more successful of the efforts made to meet competition brought about by newly established points of manufacture, been checked by natural causes that would go to make another long story. The presentation of but one make of piano in the commercial centres by its makers has not in itself, with but few exceptions, proven successful, and in these exceptions must be placed those firms who have maintained chiefly distributing depots, and those who have accepted combinations with makers of grades other than their own.

Next in order, and this the most important point of all, has been the entry of the dealers into the manufacturing of their own goods, or that portion of them which were most significant in the sum total of their business. This movement may be considered an almost distinctly Western idea, which received its first strength in the action of the W. W. Kimball Company, which, after winning success as independent organ makers, created a demand for its instruments not bounded by geographical lines, and which, as a matter of course, took up the building of pianos and developed that project until in gradual stages the house has come to run its own manufacture in both pianos and organs to the exclusion of all others, and not satisfied with this the company is to-day fighting bravely and intelligently for supremacy in the field of Western musical instrument making.

The dealers and jobbers who have up to this time become manufacturers on their own account are, besides the W. W. Kimball Company, the Chicago Cottage Organ Company, the Jesse French Piano and Organ Company, Smith & Nixon, J. V. Steger, D. H. Baldwin & Co., Frank H. Erd, of Saginaw; Adam Schaaf, Albert Krell, Julius Bauer & Co., the Century Piano Company (Anderson), W. J. Dyer & Brother (Mehlin), A. Reed & Sons, John Church Company; and in the East, Otto Wissner, of Brooklyn; Blasius & Sons, F. A. North & Co. and P. J. Cunningham, of Philadelphia, and some unimportant dealers in New York city.

Beginning the manufacture of pianos for the purpose of supplying their own wants as retailers, or acquiring interests in factories for this purpose, all of these concerns have come to be bidders for the patronage of other dealers, and with some the wholesale branch of their business by far exceeds their selling to the individual retail consumer.

These various cycles that become more clearly de-

fined as time passes have forced the manufacturers of the old line into a form of competition that could not have been anticipated a few years ago. The dealer-manufacturer has acquired manifold advantages which enable him to retail an instrument with the profit that he formerly paid the maker added to his normal retail gain, while he can in addition realize an income from the sale of his overplus stock to other dealers.

Seeing that it was possible for him to make not only a piano which he considered worthy to bear his own name, but that there existed in his wholesale and retail connections a demand for an article of less cost, these dealer-manufacturers have gone into the making of more than one grade of instrument, primarily to supply their own retail business and to raise the commercial standard of their own offspring; and, secondly, to supply a want which they as dealers knew peculiarly well—the want of pianos of distinctly varying prices and name.

Without touching upon the specific causes that have led to the production of more than one grade of piano by the concerns mentioned above, let us look over the list of manufacturers who are alive to this newest phase of the business—some of them dealer-manufacturers, some of them of the old line of "straight makers." Here are their names, with the appendages:

Hardman, Peck & Co.
Standard,
E. G. Harrington & Co.
Weber Piano Company.
Wheelock,
Stuyvesant.
Otto Wissner.
Leckerling.
McCommon Piano Company.
Buckingham.
F. G. Smith's Bradbury.
Webster,
Henning,
Rogers Brothers.
James & Holmstrom.
Nilson.
Peek & Sons' "Opera,"
"Euterpe."
Muehlfeld Piano Company.
J. Haynes.
Blasius.
Albrecht.
Colby.
Erie.
Everett.
Harvard.
New England.
Woodward & Brown,
Gilbert.
Hallet & Davis.
Schaeffer.
W. W. Kimball.
Hinze,
Whitney.
Tryber & Sweetland.
Garden City.
Steger.
Singer.
J. & C. Fischer.
Franklin.
Smith & Barnes.
Leland.
Pullman Piano Company.
Starr.
Spies, "Majestic."
Baus.
Baldwin Piano Company.
"Ellington,"
"Valley Gem."
Smith & Nixon.
Martin.
Chase Brothers Piano Company.
Hackley.
Sterling Company.
Huntington.
Erd.
Rose.
Pease Piano Company.
Wilbur.
Schiller Piano Company.
Waverly.
Van Matre & Straub.
Gilmore.

Here then are something over 20 combinations, embracing the names of some of the brainiest men in

the piano making business, with a total output that forms a very respectable portion of the entire product.

Aside from the manifest advantage which a maker possesses who can go to his local representatives with a line of from two to four distinct makes of piano with different names and at different prices—the advantages he has in offering the dealer a selection, as it were—the most potent claim put forth by the bigger operators in this line in favor of their policy is the additional control that it gives them over the affairs of their representatives.

One of the most extensive of the firms mentioned above, and one which has but lately made the venture, has done so on the grounds that it can more quickly realize cash results by making and selling a cheap piano in conjunction with its own, on the theory that the average dealer can turn over his money more quickly in cheap goods than in those of high price, and that in consequence of this it is the custom to pay cash to the cheap makers, and let the purchase of more expensive stock run along on an endless system of renewals. By the combination the house in point maintains that it not only makes money in the cheaper article, but forces settlement for its higher grade.

It is argued as an item of no little importance that there is not usually a considerable increase in the cost of conducting a business turning out more than one grade of instruments, because very nearly the same clerical force suffices to run the entire affair, the same traveling men sell more than one grade as easily, if not easier, than they do one, and all items other than those of actual cost of production, such as interest, insurance, clerk hire, &c., when divided pro rata take an appreciable sum from the cost of the high grade piano, while it need be in no other way lessened in cost save in the purchase of such supplies as, say, hardware, where a given article attains but a certain standard and is used in any instrument, costly or otherwise. In this point a saving comes from purchase in large quantities for immediate consumption.

There are other points—numerous ones—advanced by these new combination makers and they are met with this one channel of opposition—the argument advanced by "straight" makers that the higher grade or grades in any one of the instances given above do suffer from the contact with the lower grades. To offset this some of the affiliations have decided that a separate establishment is necessary for the maintenance of the individuality of the various named instruments, while separate organizations have been incorporated to give legitimacy to the names used, though in most cases the incorporators and actual owners are identical. The more bold and daring have, however, concluded that the average dealer has at the end of the year 1895 become so well educated as to the cost and actual value of pianos that he cannot be hoodwinked into paying more than is pretty close to actual value, and that by this same knowledge he can discriminate between two grades, whether they have the same origin or emanate from actually separate concerns.

Another point that is put forth is that given by a maker who is now considering the feasibility of joining the new movement. He says: "Here's my style 1 piano. It has No. 2 ivory; a good action of a well-known make, a case made by So and So, &c. There are a certain number of coats of varnish on it and just so many hours of time. It's a good piano, but it doesn't cost me as much to make by \$48.72 as my style 1116 on which I put more time and varnish, in which I put a different make of action and about which are a totally different style and cost of case. Both instruments bear my name, both are built in the same factory. They sell at a widely different price. Is there anything morally or commercially wrong in that?"

"Suppose I organized a separate concern and put another name on the cheap one, wouldn't it help to

NO line in the world equals the New York Central in the comfort and speed of its trains and the beauty and variety of its scenery.

In the opinion of a prominent English expert, the New York Central possesses the most perfect system of block signals in the world.

8½ hours, New York to Buffalo; 9½ hours, New York to Niagara Falls; 24 hours, New York to Chicago; 31½ hours, New York to Cincinnati; 39½ hours, New York to St. Louis, via the New York Central.

The most comfortable route to St. Louis is the New York Central.

The best line to Cincinnati is the New York Central, through Buffalo and Cleveland.

The direct line to Niagara Falls is the New York Central.

Traveling by the New York Central, you start from the centre of the city of New York, and reach the centre of every important city in the country.

build up and maintain the price of that bearing the original name? Here I am making two distinct grades of pianos with the same name on each. Couldn't I market the cheaper one more readily if I named it something different—copyrighted a trade mark, or something like that, and cut the price?"

Altogether the question presents a problem that is to call forth an interested and interesting discussion. It affects all piano makers, all dealers, the supply houses, the workmen and the trade press.

How are the "straight" houses to compete with the "combinations"?

Will the "straights" be benefited by the isolation they elect to keep?

What becomes of the medium grade makers?

Will the well-known cheap makers go in for the making of something higher in grade?

Won't some of the makers of both grades now doing business independently combine during 1896?

These are some of the questions the new year will see answered.

TRADE AS WE FIND IT.

Newsy Squibs, Personal, Pertinent and General, Picked Up by "The Musical Courier" Reporters.

THE past holiday festivities and the past holiday dullness, with the attendant investigation of the past year's business, give the trade that wearied feeling, and factories and warerooms are not the most cheerful places to visit at the present. All, that is piano manufacturers and dealers, admit that the holiday business was not up to what they would have liked, and some say up to what they expected. There was, however, a fairly satisfactory trade in the better and higher priced instruments. The cheap men suffered.

Everybody is figuring out his profits and estimating what he should make in '96.

And to all a happy and successful new year.

One man has solved one question. "Next to what became of all the pins," said Mr. Glimby, "I used to wonder what became of all the pianos. Some light was shed on this when I came to hear the pianos going in a boarding house block when the windows were open on a pleasant summer evening; more light when, climbing to my own apartment, I hear the pianos going on every floor of the flat. Now I wonder how the manufacturers supply the demand."

This from the *Staats Zeitung* of recent date:

George Steck & Co. have just perfected improvements in the fullness of tone and evenness of scale heretofore considered impossible in piano making.

By enlarging the iron frame, lengthening the sides, and a contrivance which does away with the previous complicated wood supports at the back part of the frame, this new instrument is now a greater delight to musicians than ever for its singing qualities, &c. Experts and artists speak in the highest praise of these improvements and predict a great success for the same, making them justly more popular than ever. The sales lately have been very large.

The makers of small musical instruments are very much delighted with the past three months. Several show that their trade has been much larger than for the corresponding period last year. All disclaim, however, that profits have correspondingly increased.

Importers are not viewing with any alarm the proposed increased duties as provided in the new tariff bill. None believes it will become a law. Even if it does there is no feeling that the small goods trade will be greatly affected.

Said one importer last week when questioned on the subject, "If they increase the duties we will have to increase the price. That is all there is to it. The margin of profit is now too small for the importer to do otherwise. Of course we do not believe the bill will become a law, but if it does it will not affect us to any great extent."

Prospects are exceedingly bright with the Pease Piano Company. The factory is very busy, the orders keep coming in, the dealers write very enthusiastically of the pianos, and each is confident of doing a better business the coming year than during the past. Efforts to this end will be supplemented by the activities of the Pease Piano Company, which will make 1896 a banner year of their existence. Mr. Charles H. MacDonald, vice-president and Western manager of the house, is expected in New York in a few days to attend the annual meeting of the company, the date of which is given elsewhere.

From Montreal comes word of the appropriate celebration of the sixtieth anniversary of the wedding day of Mr. and Mrs. James Willis, parents of Mr. A. P. Willis, of Willis & Co. The event was marked by a gathering of relatives

and friends numbering nearly one hundred. The presents were numerous and costly, and conspicuous among them was a handsome silver fruit set, accompanied by an address, from the twenty-five employees of Willis & Co.

A very handsome Shoninger piano was shipped on Monday from the New York warerooms to Liverpool, England, the purchaser being a prominent resident of that city.

The Vocalion recitals on Monday afternoons have attracted many people to the warerooms. Clergymen have been prominent among those in attendance. A significant sign for future business. ***

A violent wind storm which passed over a portion of Pennsylvania on December 26 slightly damaged the roof of the Lester Piano Company, whose factory is in the vicinity of Chester. The damage will cause no delay in the finishing and shipping of pianos.

As was noted in a recent issue of THE MUSICAL COURIER, Mr. Painter, who has been for a number of years connected with George R. Flemig & Co., of 1229 Chestnut street, Philadelphia, was about to embark in the piano manufacturing business, and would be associated with one of the young piano men of the street. Mr. Ewing, who has held a responsible position with the P. J. Cunningham Company, piano manufacturers and dealers, of Philadelphia, for several years, is the man. The new firm has started business at 1105 Spring Garden street, and will in the shortest possible time commensurate with a reliably made instrument have one bearing its name on the market.

Painter & Ewing have experience, brains and capital, and will do a safe and conservative business.

Mr. Karl Fink left on Monday for a visit to Atlantic City.

ANNUAL MEETINGS OF STOCK COMPANIES.

Vose & Sons Piano Co.	First Monday in June.
Weaver Organ and Piano Co.	Third Thursday in September.
Hallet & Davis Co.	Third Monday in July.
Ivers & Pond Piano Co.	First Monday in February.
Davenport & Treacy Co.	First Monday in May.
Steinway & Sons	First Monday in April.
Bollman Brothers Company	Third Friday in January.
Lyon, Potter & Co.	First Monday in February.
Colby Piano Company	Second Monday in August.
Story & Clark Organ Co.	First Monday in February.
Sterling Company	Third Tuesday in August.
Briggs Piano Company	Third Wednesday in April.
Wilcox & White Organ Co.	Fourth Monday in January.
Loring & Blake Organ Co.	Third Thursday in January.
Brown & Simpson Co.	Third Tuesday in January.
M. Steinert & Sons Co.	First week in March.
Music Hall Company	Second Wednesday in May.
Gildeemeester & Kroeger	First Monday in February.
Farrand & Votey Organ Co.	Fourth Thursday in January.
Weber Piano Company	Third Wednesday in July.
Jesse French Piano and Organ Company	Second Monday in October.
Starr Piano Company	Wednesday following second Monday of April.
MUSICAL COURIER Co.	First Wednesday in January.
Geo. Steck & Co.	January, no special date.
Estey Organ Company	Second Monday in January.
Mason & Hamlin	Last Wednesday in January.
The Everett Piano Co.	Third Tuesday in February.
McCammon Piano Co.	First Tuesday after first Monday in January.
Howard, Farwell & Co.	Third Thursday of March.
Kranich & Bach	Second Tuesday in February.
Æolian Organ Co.	Last week in July.
Twiss Piano Co.	First Wednesday in June.
Stuyvesant Piano Co.	May 1.
B. Shoninger Co.	Third Wednesday in April.
A. M. McPhail Piano Co.	Third Tuesday in February.
Waterloo Organ Co.	Second Thursday in January.
Mehlin Piano Co.	First Tuesday in April.
Schaff Brothers Co.	First Tuesday in February.
The Baldwin Piano Co.	First Thursday in January.
The Manufacturers Piano Co.	Second Thursday in August.
Julius Bauer & Co.	Fourth Saturday in January.
Steger & Co.	First Monday in February.
Schubert Piano Co.	First Monday in March.
The Oliver Ditson Co.	Last Wednesday in February.
The Marshall & Wendell Piano Co.	Second Tuesday in February.
Shaw Piano Co.	Some time in July.
Chase Brothers Piano Co.	Third Wednesday in January.
Mason & Risch Vocalion Co.	Limited.
	Second Tuesday in April.
The Schaeffer Piano Co.	Second Tuesday in January.
Hamilton Organ Co.	First Tuesday in January.
The Regina Music Box Co.	Fourth Monday in March.
Comstock, Cheney & Co.	Second Wednesday in July.
A. B. Chase Co.	Second Monday in January.

Here Is a Chance.

ANY business man of ability, with about \$20,000, can associate himself as partner with one of the best piano manufacturers in this country. The latter makes a fine instrument, with ready and profitable market; has an excellent reputation, based on solid facts.

Best chance ever offered to the right party.

Address, MODERN MANUFACTURER,
Care MUSICAL COURIER, 19 Union Square.

PASSED AWAY IN 1895.

Angel, D. M.	Bath, N. Y.
Abbott, Willis G.	Pittsburgh, Pa.
Barrett, Volney B.	Binghamton, N. Y.
Blackman, Carlos H.	Chicago, Ill.
Bassett, Ira.	Chicago, Ill.
Cole, Henry L.	Nashville, Tenn.
Curtice, N. P.	Lincoln, Neb.
Chandler, A. C.	Brockton, Mass.
Chase, Milo J.	Muskegon, Mich.
Chandler, F. S.	Chicago, Ill.
Carpenter, Gilbert H.	Waterville, Me.
Copcutt, John.	New York.
Colby, C. C.	Erie, Pa.
Colburn, Geo. F.	Leominster, Pa.
Decker, H. P.	Grand Rapids, Mich.
Decker, David.	Germany.
Englebrecht, Peter.	Owego, N. Y.
Fuller, John I.	New York.
Gemünder, August.	New York.
Gaynor, P. C.	La Crosse, Wis.
Greene, C. B.	Toledo, Ohio.
Gasson, Andrew.	New York.
Gardner, Geo.	Middlesex County, Mass.
Hollenbeck, Chas. E.	Rockford, Ill.
Hill, Thomas.	Fort Wayne, Ind.
Hazelton, Frederick.	New York.
Howe, Elias.	Boston, Mass.
Hall, Francis J.	Carthage, Mo.
Johnson, Jas. C.	Boston, Mass.
Kroeger, Henry.	New York.
Krauer, Edmund.	Chicago, Ill.
Kellogg, J. M.	Waterbury, Conn.
Krell, Alex.	Cincinnati, Ohio.
Kieselhorst, J. A.	St. Louis, Mo.
Luhrsen, Frederick.	St. Paul, Minn.
Lawrence, Edward.	New York.
Miller, Walter H.	Boston, Mass.
Moore, Col. William.	Boston, Mass.
Manning, Robert.	Athol, Mass.
Morsy, John H.	Concord, N. H.
Metcalf, Charles.	North East, Pa.
Miller, Anthony H.	Louisville, Ky.
Midmer, Reuben.	Brooklyn, N. Y.
Newton, Henry J.	New York.
Root, Dr. Geo. F.	Bailey Island, off Portland, Me.
Roosevelt, Frank.	New York.
Sommer, Sebastian.	New York.
Secomb, Daniel H.	Concord, N. H.
Stage, Samuel H.	Beckville, Pa.
Willig, Joseph E.	Baltimore, Md.
Ranft, Richard, Sr.	New York.
Irwin, Wm. J.	Springfield, Ohio.

In Town.

AMONG the visitors to New York the past week and callers at the office of THE MUSICAL COURIER were:

Calvin Whitney, A. B. Chase Company, Norwalk, Ohio.
Horace F. Brown, traveler for Behr Brothers & Co.
Lew H. Clement, Ann Arbor Organ Company, Ann Arbor, Mich.
J. G. Ramsdell, Philadelphia, Pa.
Frederick Kramer, Allentown, Pa.
Peter Olsen, Perth Amboy, N. J.
George A. Smith, Flushing, L. I.
Chas. T. Sisson, B. Shoninger Company.
Geo. M. Rockwell, Scranton, Pa.
J. C. Lawrence, Sag Harbor, N. Y.
E. B. Richardson, Richardson Piano Case Company, Leominster, Mass.
A. H. Goetting, Springfield, Mass.
Fred. Kessler, Emil Wulschner & Son, Terre Haute, Ind.
Alfred Shindler, Marshall & Wendell.
Mr. Pratt, M. Sonnenberg Piano Company, New Haven, Conn.

Braumuller Busy.

THE before the holiday activity at the Braumuller factory is carrying over into the new year. Fresh orders are coming in and there is every prospect of continued brisk business if the letters recently received from Braumuller representatives are to be relied upon.

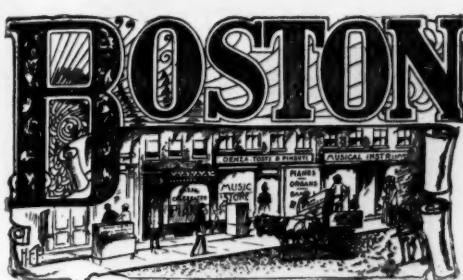
The Braumuller piano will be a good one for live and responsible dealers to look into the coming year. It has points to merit the attention of all looking for a piano that combines good qualities and moderate price. The Braumuller piano is better to-day than ever before, and the manufacturers are working to make it still better. They will make it better still, and they will push for trade with increased energy the coming year.

The Braumuller is now being sold by many of the best houses in the trade, and there is not one that does not speak in the warmest terms of its satisfaction-giving qualities and the points that make it an easy seller. The company is forging ahead, but on safe lines; 1896 promises well.

—Hayer & Thompson have opened a new music store in Earlville, Ill.

—The piano stool factory of A. Merriam & Co., South Acton, Mass., was burned on Friday night last. The fire originated from some unknown cause. The loss on stock is estimated at \$15,000; on building and machinery, \$12,000. The stock was insured for \$9,000. The building is partially insured.

WANTED—An experienced, reliable piano wareroom salesman; must be able to show off piano. References required. C. H. UTLEY, Buffalo, N. Y.



THE year 1895 ended very quietly in the Boston trade, with no particularly exciting incident to divert the attention of the people in the trade from their own affairs. As the latter were not exciting in themselves there was no difficulty in finding time to get at the annual discussions periodically repeated when the year closes up and referring to the trade of the year itself.

It may be conceded generally that the Boston piano trade in 1895 was neither above expectations nor was it a disappointment; it averaged well, all things considered. No embarrassment interrupted the trade of that enterprising piano trade centre, and we believe the properties and plants are worth more to-day than they were one year ago, which means a direct and positive advance.

A large output of pianos is shown—probably more than 20,000, maybe 22,000 or 23,000—and the character of the goods was improved, for Boston enjoys the proud distinction, pointed out by this paper frequently, of not making any trashy pianos. The year 1895 will, on the whole, be credited by Boston piano manufacturers with representing a step ahead and out of the panic atmosphere.

Necessarily there is no possibility as yet to feel elated, for the condition is susceptible of great improvement, but that is not a local question but a national one. Boston trade suffers, as all trade does, with certain industrial diseases and certain troubles directly attributable to the methods of the piano trade—methods into which it has been forced by the state of affairs and the general condition of trade. How these are to be remedied no one, as yet, can as much as indicate, for the situation has not yet passed out of its problematical stage; 1896 may see it do so.

The Chickering Moves.

Certain moves of the Chickering firm have been talked about considerably. The engagement of Pfafflin for the New York house, first published in these columns last week, has been discussed by the piano trade all over the country. It means business. Pfafflin has demonstrated that he is a great retail salesman.

The Phillips & Crew Company, of Atlanta, Ga., have just been made representatives of the Chickering piano for their section. This is also a significant step, which will bring later interesting developments.

H. Nagel's Successors, Calle de la Palena 5, Mexico City, Mexico, have taken the Chickering piano, and a stock has been shipped forward.

No selections of makes have yet been made of cheaper pianos to be sold at the New York branch of Chickering & Sons, and there will be no hurry in arranging this. Mr. Pfafflin will not come East until March 1.

Cheaper Grades.

The handling of cheaper grades of pianos by piano manufacturers in their own warerooms was introduced in Boston by Mason & Hamlin. This was the first house that came forward and boldly announced and advertised cheaper grades of instruments to be sold in the same warerooms with their own—that is, cheaper grades bought from other manufacturers.

In New York.

In New York Steinway & Sons always carried many other makes, but this large stock consisted of pianos taken in exchange and subsequently repaired. After members of the Steinway house became interested in outside houses, such as Lyon, Potter & Co., Chicago; Bollman Brothers, St. Louis, and Stetson Company, Philadelphia, many new medium and cheaper grades of pianos could be found at their warerooms, sent for inspection and subsequently sold or rented.

The Weber house never handled a cheaper piano in

New York, but the Manufacturers Piano Company, of Chicago, was forced to keep a line of goods, and the Wheelock and Stuyvesant have always been sold there with the Weber. It was thought at one time that the Weber house would put into its warerooms there a variety of other pianos, but the plan was not concluded.

The Decker house sells only Deckers; Hazelton, only Hazelton pianos, although both could sell or rent cheaper pianos if they were to keep an assortment. George Steck & Co. at times handled cheaper pianos, and so did Sohmer & Co.

Hardman, Peck & Co. went into the scheme boldly and with genuine mercantile deliberation, and the firm is selling many Standard pianos on the same floor with Hardman.

Kranich & Bach sell only the Kranich & Bach, and that is all they will sell. They will not ally their name with a piano of lower grade.

In Boston.

Mr. Scanlan, who has a tremendous retail business, handles his own product only. As before said, Mason & Hamlin sell other grades. So does the Vose & Sons Piano Company. But, unlike New York, there is a great retail trade done in Boston by firms that are not manufacturers to whom the discussion does not apply. C. C. Harvey & Co., Steinert & Sons Company, Champlin, Ditson, Hanson, the Estey branch, sell a large quantity of pianos annually, and of all kinds. New York has no such dealers.

The Merrill Piano Company handles cheaper pianos, but the Ivers & Pond Piano Company, a unique and original house, handles exclusively the Ivers & Pond pianos.

Weber in Boston.

Talking about Harvey reminds us that the stock of Weber pianos to be shipped to C. C. Harvey & Co. will be ready about the middle of the month, when the house will begin to make the Weber piano an interesting factor in Boston. Mr. Winthrop Harvey, who was here to negotiate the transaction, is delighted with the instruments he saw and tested, and will push the Weber in Boston in a manner consistent with the artistic dignity and the renown of the instrument.

A Sad Christmas.

Miss Kingsbury, the sister of Mrs. A. L. Hutchins, who is the mother of Mrs. H. D. Cable, of Chicago, died in Boston Christmas Day, aged 53. Mr. H. M. Cable, accompanied by Mrs. Hutchins, came from Chicago to attend to the funeral, which took place last Friday. Deceased was an amiable and loving woman whose death has cast a deep gloom over a large circle of relatives and friends. Mr. H. M. Cable is now in Walton, N. Y., spending New Year's with his family.

Ten New England Grands.

Two concerts—one on Sunday afternoon and the other on Sunday night—at Boston Theatre, December 29, under the auspices of J. F. Cummins, of Roslindale, for the benefit of the building fund of the Church of the Sacred Heart at that place, attracted great audiences. The distinguishing feature of the two affairs was the simultaneous playing of ten pianists under the direction of that well-known musician, J. Frank Donahoe. These pianists played upon 10 New England grand pianos, the players being Messrs. C. L. Capen, L. B. O'Connor, Ch. H. D. Murphy, E. Jarvis Josselyn, Frank J. Flabin and the Misses Helen Burke, H. R. Collier, Mabel Hayes, Margaret E. O'Neil and Katherine E. Fitzgerald. They performed an arrangement from Meyerbeer's *Prophète* and the *Echoes of the Ball*, by Gillet. This in itself is a rare thing, the playing of ten

THERE ARE OTHERS.

Don't think for a moment that there are only one or two makes of Piano Actions worthy of attention. Such an impression is fallacious.

Manufacturers have proven the reliability in workmanship, touch and durability of several makes of Actions which can be used with satisfaction in the highest grade instruments.

Roth & Engelhardt, of St. Johnsville, N. Y., are making a splendid Action. Investigate their qualities

pianists at one time, but it leads to the question: How many piano manufacturers are there who could furnish ten grands of one scale of their own for such a purpose? Are there four in this country? Are there more than four? It shows what there is in the New England Piano Company in the shape of resources and capacity in a direction not known or understood in the trade.

Mr. Scanlan is a man of remarkable resources in all directions. For instance, here is a maxim of his: "There are three departments in the piano trade—the manufacturing, the selling, and then the banking. To be successful all three must be equally well understood and conducted."

Mr. Scanlan is under the impression that the piano trade is at present, unconsciously as it were, wrestling with the instalment problem. That is the one problem requiring proper treatment to reach proper solution. He can find very few concerns in the piano trade properly equipped to conduct the instalment system correctly, and of course we must all agree with him in this; there are not many. What, then, will be the necessary, the unavoidable outcome of it if the trade is not equipped and a few houses only are? How is it to end? Will it lead to still further absorption, or will those equipped houses finally drive out those who are merely experimenting or living in hopes for cash sales that never come? Can a roving, guerrilla method compete with an organized and disciplined system, conducted upon intelligent plans worked out for future operations? Certainly not.

News.

Never has news as a commodity stood higher than last week in Boston. There was absolutely none and the price ranged very high. As it never has paid to manufacture any, even as applied to new million dollar corporations which are to make 900 pianos a day or so, we are obliged to put in place of it such comments as apply to the situation.

Take, for instance, the Vose & Sons Piano Company. This house has been doing a steady business and can refer to nothing of moment of late, except the instantaneous success of its new upright styles, the Special 62 and 64. The illustrations of these have already appeared. They constitute an innovation in case work and they will go rapidly this year 1896.

Anyone interested in case work or in the taste of the trade can readily predict the success of these new styles of Vose uprights.

Neither is there anything new with the Emerson Piano Company, except the new Style 8½, which is a complete success throughout the trade. The proper placing of this new upright was one of the best things accomplished by the Emerson Company in 1895. The factory is in superb condition for 1896.

Mr. Hartpence, of the New York branch, has reconsidered his decision lately made and will remain in charge of the Emerson New York house.

During the past year the Merrill Piano Company

Mason & Hamlin

PIANOS AND ORGANS.

PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.

MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.

GEO. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

ORGANS.

FRANZ LISZT—Matchless, unrivaled; so highly prized by

THEODORE THOMAS—Much the best; musicians generally so regard them.

X. SCHARWENKA—No other instrument so enraptures the player

STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

Mason & Hamlin Co.

BOSTON. NEW YORK. CHICAGO.

made remarkable progress, the instrument gaining in strength and popularity wherever it was exhibited. Mr. Merrill came into the field as a Boston piano manufacturer during a period of financial and industrial depression the like of which was never before experienced, and yet within a few years he has succeeded in making a great impression as a piano manufacturer, producing a thoroughly musical instrument of a high order, and besides this placing himself on a footing of equality with the oldest firms. It was by force of a pleasing and intelligent personality, imbued with a laudable ambition, that Mr. John N. Merrill has become the factor he must henceforth be considered in the Boston piano trade.

Electricity.

The men interested in the Electric Piano will have arrangements perfected early this year to introduce the instrument to the trade and profession. Mr. Bailey is working hard to get matters into shape, and there is no doubt now of the ultimate success of this instrument.

Notes.

Mr. Theodore P. Brown, of Worcester, was in Boston on Friday. This past year 1895 was a remarkable one for the Brown & Simpson piano. Despite condition, it was, in our opinion, the most profitable year the firm has had. Mr. Brown understands the piano business.

Mr. A. H. Hammond, of Worcester, spent a quiet day in Boston last week. Frank H. King, of the Wissner house, was in town also.

Mr. Norris, of the Mason & Hamlin Company, left for the West last week. He is one of the most accomplished piano and organ salesmen in the Union, and a personality which is always welcome.

New Briggs pianos for 1896 will be on the market for the early spring trade. We do not know of a house that has accomplished more in general advancement of construction than the Briggs; the late pianos are beautiful specimens. There is nothing new with the Briggs Piano Company just now; if there is, the company will not give it out, and hence nothing can be said. Guesswork cannot be indulged in. We shall not attempt it with the Briggs Company.

The injunction in the case of the Crocker Building still holds, and no one can now tell when the building which the Steinert Company proposed to occupy will be completed. The injunction may delay matters for months to come. Of course the Steinerts have made provision for the emergency, and can find temporary quarters when the time comes.

The Poole Piano Company has had a favorable year despite the fire. The piano production went far beyond expectation, and Mr. Poole is laying out a series of plans that will advance his output for 1896 far beyond the figures he originally contemplated. The fact is the Poole piano has "caught on," and is a favorite among a sufficient number of firms to insure its steady production, which shows that Mr. Poole has accomplished a great deal in a short period of time.

THE MUSICAL COURIER can be found on all news stands in and around Boston. Anyone asking for it and not finding it would confer a favor upon us by notifying this office.

The output of the Everett Piano Company was fully up to expectation this year. The factory is in superb condition, prepared for great results in 1896.

The Injunction.

As we go to press we learn from Boston that the judge in the Crocker building injunction has decided that the structure cannot be built over or under the



A "CROWN" SUCCESS.

STYLE "S" Concert Grand, made in ebony and mahogany finish on solid hard wood and in solid quartered oak. Height, 4 feet 10 inches; length, 5 feet 5 inches; depth, 2 feet 4 inches. Weight, when boxed about 900 pounds. Price in ebony and mahogany finish, \$750; solid oak case, \$50 extra.

passageway. No doubt there will be an appeal, but the building operations will be interfered with. So much for haste and for action devoid of deliberation. After all, the sale of the Steinert lease is not an unmitigated evil.

The Lancaster Failure.

A S details and conditions of the failure of Kirk Johnson & Co., of Lancaster, Pa., become more public the seriousness of the bankruptcy increases. Judgments and executions were issued on December 20, 1895, as follows:

One for	Entered in Favor of
\$2,150.....	Bella J. Kirby.
700.....	John N. Johnson.
2,000.....	Alice H. Tompkins.
13,500.....	W. N. Johnson.
900.....	Chas. H. Amer.
5,300.....	Clara L. King.
5,000.....	Clara L. King.
14,000.....	Clara L. King.
10,000.....	J. W. Miller.
10,000.....	J. W. Miller.
\$68,460 Total.	

On the same day Kirk Johnson & Co. confessed the following judgments, and executions were at once issued:

One for	In Favor of
\$2,150.....	Bella J. Kirby.
700.....	John N. Johnson.
2,000.....	Alice H. Tompkins.
13,500.....	Wm. N. Johnson.
900.....	Charles H. Amer.
\$19,350 Total.	

With the exception of the last named party, the others in the list are said to be relatives. All these judgments may be set aside. It looks very bad so far. Thousands of dollars appear in the schedule wholly unaccounted for, and the merchandise creditors are sure to lose every dollar if they

do not co-operate in showing up the nature of all these monetary transactions.

The creditors are Wilcox & White, Lester Piano Company and Chicago Cottage Organ Company, but many of the accounts are said to be secured. There are besides these other creditors and all should "pull together" to get at the bottom of those huge money schemes that seemed to be involved, in figures at least, in the Lancaster failure. Or will this end like other failures in no investigation at all and a quiet settlement on the side? We do not see how it can.

The Well-Known Pianist Marie Geselschap to Mason & Hamlin Co.

BOSTON, December 23, 1895.

Mason & Hamlin Company:

GENTLEMEN—I hasten to tell you what a great artistic pleasure it was to play on such a magnificent piano as the one you sent out for me to Carnegie (for my appearance with the Boston Symphony Orchestra). Half of my success was due to the wonderful quality of the instrument. With sincere admiration,

Very truly yours,

MARIE GESELSCHAP.

—Minnim Brothers have opened warerooms in Carlisle, Pa.

—Mauch & Whitecomb have opened a store in Fitchburg, Mass.

—Filmer & Seaton have begun business in New London, Ohio.

—Barr & Cazley, of Butler, Ohio, have dissolved partnership.

—Irwin & French will open a branch house in Charleston, Ill.

—D. A. Stevens, of Lewiston, Me., has sold out to Crosby Brothers.

—G. Von Platten has begun business as a dealer in Petoskey, Mich.

—W. H. Steele has purchased the business of E. J. Evans, of Horton, Kan.

—Fred Beyer, of St. Louis, will discontinue his Olive street branch after the new year, and will make an addition to his Chouteau avenue warerooms.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



CHICAGO OFFICE THE MUSICAL COURIER,
225 Dearborn Street, December 28, 1895.

IT is our belief here that the music trade of this city will prove upon comparison to be on the average much larger than that of the previous year, and considerably in advance of expectations. There has been a fire or two, but the parties in interest were not particularly harmed. There have been no failures, in fact the whole year has been quite uneventful, and with the exception of a new house and a couple of new competitors in the manufacturing of pianos, there is scarcely anything to record that would be of great interest. The recent fire in Cincinnati is the only really unfortunate occurrence in the West.

On the whole, the Chicago music trade may congratulate itself that the year turned out so favorably, and begin the coming year with still more chances for an increased business. There is not an advantage which the Eastern manufacturers enjoy that cannot be matched by the Western maker in some other way. If the Eastern man has a more condensed territory or a few more wealthy families, the West has in her farming population a clientele which cannot be surpassed in their power to absorb the manufacturers' product or in their ability to pay for it. The East is not overpopulated and still has plenty of room in which to grow and develop, but the West in this respect is still more favorably situated.

Chicago is in a position to take her chances in the still undeveloped southern portion of the country, and the discrimination in freight rates must surely be regulated in the course of a year or two; this will be a necessity in the interest of both sections.

The growth of the piano manufacturing industry in the West during the last decade and the improvement in the quality of the instruments made, the magnificent plants which have been erected, and the elegant stores occupied by the retail trade, all indicate what may be expected in the future.

That the city itself is not in as bad condition as some of our pessimistic friends would have us believe is the fact that the general stores, of which there are so many, all report a larger holiday trade than in any previous year, and coming right down to the piano trade we believe there is no exaggeration in saying that no less than 150 were sold off the floor at retail in this city last Saturday. Three concerns reported that their sales alone would exceed 60 instruments on Saturday last; there was also good business on Monday and Tuesday of this week, and even since Christmas Day trade has been comparatively good.

The One Price System.

Every little while we hear some bright salesman boast of having sold an instrument at a very high price, which was never made by the manufacturer nor intended by the dealer to be disposed of at more than a moderate valuation. This method of doing business partakes somewhat of the principle of that class of gentry commonly designated by the name of con men. The bright salesman secures the confidence of the customer, and, taking advantage of the situation, betrays the trust reposed in him. It is probable that such occurrences do not happen as often in a large city as in some of the remoter towns, perhaps because the people in a large place are better informed or because of keener competition. It is always the salesmen who brag of such transactions, and not the head of the establishment. Cases are mentioned where three times the cost has been secured, and in one instance four times the original price was obtained for the piano; this latter case was rather an aggravated one, as cash to the amount of \$600 was paid for one of the cheapest of New York made pianos, and the deal was between friends. It stands to reason that a certain amount of misrepresentation must have entered into such a transaction.

To the well posted man the question naturally arises as to a remedy for this evil. Can it be cured or must it be endured? Is the one price system the cure? The one price plan has been tried by several concerns in Chicago, and in normal times works like a charm, but everyone in the trade knows that it has not been strictly adhered to by

even those houses which claimed to hold to the custom the strongest. They may not think they are not violating any principle by reducing the selling price of their wares, or they may save their consciences by representing to themselves that the one price is the price they get.

There are tricks in every trade and the piano business is no exception. The favorite way for cutting a price is to represent a particular instrument as second hand, used two or three months, or it has been out to one or two concerts, and they are so honest they could not think of asking the regular price for it. It is, however, just as good as new, &c.

The one price system is practically a failure so far. The only case in which it can be worked successfully is where the manufacturer has an unquestioned reputation, and in addition limits the production to the demand.

Thompson Music Company.

The Thompson Music Company has this morning virtually arranged with Mr. Henry Detmer to sell out the lease of the premises at 261 Wabash avenue, and also its stock of pianos. It is understood that negotiations are in progress which will transfer the agency of the Sohmer piano to Mr. Detmer. This brings Mr. Detmer right to the front and gives him one of the best locations on the street. The Thompson Music Company will move to some upstairs location, none as yet having been positively secured, and will continue the sheet music and music book publishing and musical merchandise business.

New Business Firm.

Mr. Hiram Aldrich, of Sterling, Ill., who recently entered in business for himself, and who was formerly manager for Mr. J. L. Mahon, has taken a partner, Mr. Wm. E. Llewellyn, of the same place, and the concern will be known as Aldrich & Llewellyn.

Mr. Llewellyn is well known in Sterling, where he was successful in another line of business.

It is reported that the new concern will soon occupy larger and more favorably located quarters.

This May Be Cooper.

It has been reported that a man about sixty years of age, giving his name as Thomas W. Cowley, Sr., has been working the good people of Dubuque, Ia., for small sums of money, and agreeing to furnish pianos from one of our leading houses here at low prices and on easy terms. The house in question has no such man working for it, and Mr. Cowley, Sr., may therefore be considered a confidence

NEW STYLES FOR THE NEW YEAR.



A Piano in every respect up to date.

It will pay you to examine



STYLE NO. 16.

NEWBY & EVANS'

New Styles for 1896.

DEALERS ARE RESPECTFULLY INVITED TO CALL AT OUR FACTORY:

EAST 136th ST. and SOUTHERN BOULEVARD,

NEW YORK.

operator. It is really astonishing that the dealers in that section do not bestir themselves to prevent such practices.

A Correction.

There appeared in a St. Paul paper recently an article from Mr. A. A. Fisher, which was reproduced in our last issue. In it Mr. Fisher claims that the Kimball Company is employing 700 men. He probably referred to the piano department of the Kimball Company's immense plant at Twenty-sixth and Rockwell streets. The truth is, in regard to the number of men employed, that there are over 1,300 men and approximately 1,300 employed in that busy hive.

Bad Christmas Pranks.

Some miscreant on Christmas Eve or during the day or evening following amused himself by breaking several large glass windows in the neighborhood of State and Jackson streets and Wabash avenue. Among the firms which suffered from these depredations was the Hallet & Davis Company, which had two broken, probably by a stone or slingshot, as no further damage was discovered. They were insured.

A New Farrand & Votey Organ.

Mr. Otto Bohlman, of St. Louis, Mo., is said to have one of the handsomest private residences in that city, which contains a truly magnificent music room. In this music hall are two Steinway grands, and next week the new Farrand & Votey pipe organ, costing in the neighborhood of \$5,000, will be formally opened. Many prominent musicians will be present.

Steinway Hall.

There will always be in every city one resort for musicians and musical people to congregate. In the city of Chicago it is becoming every day more and more popular to make Steinway Hall the rendezvous, as it has long been the custom in New York with Steinway Hall there.

There are reasons for such a condition of affairs. In Steinway Hall can be found undeniably first-class instruments, the building and warerooms are extremely attractive, the accommodations first class in every particular, the auditory for concerts, &c., one of the handsomest in the country, many of our best musicians have their studios there, and finally the location for the purpose designed could not be bettered.

It is no wonder that Mr. Potter and the employees wear large, contented smiles and declare that business is good enough.

New Methods Bring New Business.

The Manufacturers Piano Company is having a fine trade in the new style Wheelock and Stuyvesant cases, which must be acknowledged to be a long step in advance in the way of attractiveness. Some of the new cases in the Weber pianos are also great improvements and cannot be dismissed with being called attractive; they are truly elegant and thoroughly unique. The company, in consequence of such radical changes in both the pianos and methods of doing business, are having for the times quite a phenomenal trade, and have much difficulty in keeping on hand the proper number and varieties of instruments to show customers.

Personals.

Mr. Joseph Bohmann has taken a store on West Madison street. It will be remembered that his stock was recently burned.

Mr. E. N. Camp is in town on a visit. He is confident

that the mining scheme which he embarked in somewhere in the West will pan out a successful venture.

Mr. J. A. Norris, representing the Mason & Hamlin Company, is again in town.

A Convincing Catalogue.

In their new catalogue just issued Newby & Evans have seized the opportunity to emphasize and supplement in direct language the opinion held of the Newby & Evans piano by the trade and public.

The catalogue in its entirety is an interesting and convincing one, the reading matter to the point and the illustrations good. Being from the Ketterlinus Press, the workmanship is understood to be artistic. A noticeable omission is the fictitious figures usually quoted in catalogues. Newby & Evans pianos are handled only by dealers of established reputation, who will give the customer the lowest price at which the piano can be sold.

From the introduction entitled A Few Suggestive Facts we quote, showing the terse language the house uses in emphasizing its claims:

In submitting this revised edition of our illustrated catalogue for 1895-6 we need only say that there is hardly a dealer in the United States who does not know, either through having tested them or by report, of the excellent qualities of the pianos manufactured by Newby & Evans, which by reason of the rapidity of their advance into public favor when first introduced, and of the added impetus given to their spreading reputation during recent years by constant improvements, have been their own best advertisement and have provoked comment and occasioned inquiry in every branch of the music trade where a piano enters.

For many ears the pianos have stood the tests of hard usage, time and climate in all parts of this country and Canada; in the extremely dry atmosphere of the Rocky Mountain regions; the damp, warm air of the Southern seacoast and the changeable climate of Texas. The thousands of people who have purchased them are continually recommending them to their friends and neighbors, and the dealers say that their fine qualities of tone and finish make them the easiest selling pianos they handle.

The Newby & Evans pianos have always been known as most reliable instruments, particularly noted for their durability and for standing in tune beyond expectation, and how well we have succeeded in keeping our position well toward the front rank as manufacturers, always seeking to make even the best a little better, is evidenced by the following comment published by one entirely familiar with our aims and methods:

"Thoroughly progressive, the firm have never stood still or allowed themselves to be distanced by any competitors, and they are constantly introducing improvements either in the mechanism, design or finish of their pianos."

The scales we use are highly commended by good musicians, and we note with modest pleasure the appended published criticisms of the musical qualities of our latest larger size pianos:

"The Newby & Evans piano is a palpable hit. It is one of the best scales recently coming under our observation, even throughout the whole register, and gifted with remarkable adjuncts. The tone of the piano is endowed with a rich singing quality, extending beyond the usual compass; the treble is brilliant, and the bass exceedingly powerful for an upright piano. The touch is the result of scientific regulation, making the instrument in its totality a specimen of piano construction which distinguishes Messrs. Newby & Evans as piano manufacturers of musical intelligence."

"The smoothness and evenness of this scale are unsurpassed. The tone is sweet and clear and of a quality so often striven after, but seldom obtained."

Referring again to durability, there is no more durable piano made than the Newby & Evans. Our factory is admirably adapted to our business requirements, with adjacent ground for any needed extension. We use only carefully selected material, and thoroughly competent

mechanics are employed in every department, so that the best results may be secured. Our cases, of the newest and most popular designs, are double veneered and cross-banded on hardwood; the back frames are extra heavy, with hardwood natural finish, and open to sounding board, giving free egress to tone waves; and the wrest planks are faced with several layers of veneers with the grain of the wood crossing, making the most secure hold for the tuning pins. In fact, no precaution that suggests itself to us as needed is omitted to insure the stability and durability of our instruments. The recent clamor for lower prices has not tempted us to cheapen our product either by using poorer material or employing less skillful labor.

The repeating actions used are of the best makes; the hammers are covered with No. 1 quality felt, either Dolce blue felt or the best imported; the keys are selected ivory; the steel wire and tuning pins are the best imported brands; and the full iron plates are carefully finished, bronzed and ornamented.

Pliancy of touch, a responsive action, purity, brilliancy and fullness of tone, taste in designing and care in finely finishing the cases are the distinguishing features of a first-class piano. In all of these qualities we claim that our pianos are in no way inferior, and our claims have been well substantiated by the test of trial. With the record of past successes dealers do not fear to place the Newby & Evans pianos in fair competition with the best makes.

The Phelps harmony attachment is used in the Newby & Evans pianos, and this catalogue contains an extended notice of this important invention.

Eight styles of Newby & Evans pianos are illustrated and described. The trade and purchasers will find this catalogue one of value and one that will show as well as any catalogue can the work Newby & Evans are doing as manufacturers.

OBITUARY.

Henry J. Newton.

HENRY J. NEWTON, a one time member of the music trade, was struck and killed by a cable car on Tuesday of last week. Mr. Newton was born in Enfield, Conn., in 1833. After his removal to New York city he entered the piano trade as member of the firm of Light, Bradbury & Newton, a firm well known in those days. In this business he made a fortune. Retiring from the music trade he entered other lines, and at the time of his death was president of the Newton-Merritt Bronze Company of Nyack, N. Y. He had for some years, however, taken no active interest in business. Mr. Newton was of an inquiring nature, and was greatly interested in theosophy and spiritualism, and was a leader in these cults in this city.

Edward Lawrence.

Edward Lawrence, for fifty-five years an employé of Messrs. J. & C. Fischer, died on Friday last at his residence, 415 West Twenty-eighth street. Mr. Lawrence was one of the first men employed in the Fischer factory and for many years was foreman of the case making department. He was held in the highest esteem by all who knew him.

James C. Johnson.

James C. Johnson, for many years employed by the Oliver Ditson Company, died on Christmas Day at Winchester, Mass., aged seventy.

—Edwin H. Bookmyer is in prison at Lancaster, Pa., charged with robbing the Weaver Organ and Piano Company, York, Pa., and for violating the United States pension laws as well.

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The most beautiful and wonderful effects can be produced with this attachment.

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AND BANGAMON STREET.



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MAN'S character is known by the company he keeps.

You can always tell the character of a Piano

by the class of Dealers that represent it.

Do you know the Dealers that represent

THE BRIGGS?



BRIGGS PIANO COMPANY,

615-621 Albany Street,

BOSTON.

WHY NOT BUILD UP?

IT is a generally accepted axiom of business that reputation—that is, high reputation—for business methods and quality of goods is among the chief factors of any mercantile house's permanent success. So important does this become that every effort is made to increase the reputation. The goods are improved and business is conducted in the manner best calculated to increase confidence in the house. This reputation is sensitive; it will not long stand repeated shocks. A house can in a very short time destroy what it has taken years to build up.

This is true in the piano trade, as in others. In this business great reputations are not made in a day. They are the result of long and persistent effort in many directions. Manufacturers and dealers have a community of interest in the upbuilding of reputation and business; in some respects their interests are identical. A move made by one benefits or harms the other.

This being the case, it is difficult to understand the moves made by some dealers, and the equanimity with which such moves are regarded by the manufacturers whose goods they represent.

Taking the question of questionable advertising alone, we cannot see how makers of high grade pianos can afford to allow their representatives the latitude they assume without protest at least. That such protest is not made and made effectively argues that the manufacturers themselves are tainted to a certain degree with a kind of mob madness that blindly follows the bad example set by some one with personal ends to serve and unscrupulous as to the means used to attain those ends. The position of this paper on the subject of this tearing down system of advertising and business generally is well defined and unmistakable. We cannot see even the temporary gain that comes from such a policy, while we can see that the future holds little but hardship for those who offend, and for the innocent as well.

There have been notable examples commented on by us. There was the craze in Chicago, shortly after the panic set in, to advertise the cheapest goods in the most extensive way. We are sorry to say that the majority of the firms there worked against their own best interests by so doing. There was a false impression conveyed to the great, unknowing public—the impression that a new, good, a first-class piano could be purchased for from \$150 to \$175. That belief was intensified by competition. Chicago was not alone in this, nor perhaps the first to offend. Other large cities, Boston and New York excepted, followed suit, and the evil became widespread. To this may be attributed the wholesale establishment of factories manufacturing the fraud \$75 boxes, which flourished until a saner method prevailed. The result? Public confidence in quality became shaken, and has not been restored, though some firms are doing their utmost to make amends, and are pushing their high grade and high priced goods to the front.

It is incontrovertible that a demand for cheap pianos exists, has existed, and always will exist. There are cheap pianos and cheap pianos. Legitimate cheap pianos, sold without misrepresentation, for what they are, and at a price commensurate with their merit, have a place in the music trade and always will. They work no particular injury to the dealer, who by legitimate salesmanship does not put them in a position their qualities, inferior as they necessarily are, will not maintain. They perpetrate no fraud on the purchaser if sold for what they are. But the fraud \$75 box is a lie in itself, cannot but be worthless, and is a menace alike to the dealer and the purchaser.

This has unhappily been the condition of affairs, and the frauds have been featured, legitimate goods being kept in the background. And yet the manufacturers whose interests have been imperiled have made no sign. Bad as it was, worse has followed. So great a house as Lyon & Healy has set the pace for another breaking down of business and reputation by coupling in their advertisements pianos with such an absurd price as \$40. No amount of explanation can excuse such a direct onslaught on the business, no pleading of business exigencies, no argument that the public will not connect the quoted price of \$40 with pianos of reputation, and that the \$40 quoted would be understood to refer only to old second-hand squares or obsolete uprights, and that such an advertisement could be used only as a means of attracting people to warerooms, cannot obliterate the fact that people generally do not stop to argue that this or that in an advertisement means such a thing or an-

other, but forms its impressions from the most striking sentences.

A manufacturer in Philadelphia quotes a price of \$150 for a new piano at payments of \$3 down and \$3 a month. Other Philadelphia advertisements are of the same tenor. Dealers everywhere have been quoting absurdly low figures and equally absurd terms.

Taking it altogether one can but wonder where the business sense of these firms is and where the thing is going to end. A little knowledge of figures will show that these absurdly low instalments mean that capital, if any exists, is being eaten up without profit. Dealers should realize that they are coming nearer collapse every day such practices are continued. Their assets are steadily shrinking, for no one counts such instalment paper as available to any extent; they are dealing necessarily in low prices and low grade goods, and they are not conserving the interests of those firms whose goods and interests would bring them profit and security if properly looked after.

And now comes the question, Why not build up? Why not make a complete change in tactics, and hold up quality and prices? Why not advertise those pianos that will give a fair profit, give satisfaction to the customer, and strengthen and increase the reputation of the dealer? Meet your demand for low priced goods, but do not make them a special feature of your business. The dealer owes it to the fine pianos he is representing, as well as to himself to put his finest lines to the front. If a reputation for Cheap John goods and methods is once secured by a house that reputation sticks; it is difficult to overcome it and build up a better. The piano trade is in many respects like any other, and the question with both manufacturers and dealers is whether they can afford to lose one jot of the prestige and advantage that have heretofore been connected with it.

The manufacturers of high grade pianos should take a more active interest in the doings of their agents. There is a certain imbecility in crying about poor business when representatives are not doing their full duty, very much on the principle of the man whose business is going to ruin because the employees are inefficient, careless, neglectful and give more attention to baseball than they do to their work. The piano manufacturer entrusts his business to a certain extent with the dealer who represents him; his reputation for that particular locality is in the dealer's hands. If the representative is neglectful it is the manufacturer who should look into the matter.

This ruinous advertising, this method of selling on absurd terms, combined with equally absurd business methods, has become a serious menace to the trade as a whole. We find great firms with equipment in the way of capital organization and products contesting the ground with those who have heretofore held the field, and we see them the victors. There must be a change on the part of certain manufacturers if they are to maintain their place, and one of the first things that must be done is to look more carefully after representatives, exact from them consideration and the putting in force of common sense methods that will secure a profit from the business done.

To manufacturers and dealers we would again say, build up and wake up. Damage has been done, but the injury is not irreparable. There is an era of prosperity dawning of which the most should be made. Raise the tone of the business, make it again as important as it was, and eliminate the Cheap John element. Now is the time to begin.

The Case of Madame Besson.

INTERESTING LETTER AND EVIDENCE.

MARTHA JOSEPHINE FONTAINE BESSON, 40, married, of 198 Euston road, again appeared before Mr. Horace Smith, at the Clerkenwell Police Court, yesterday, charged with stealing £1,000 German 3 per cent bonds, £4,000 Mexican 6 per cent. Consolidated Exchequer bonds, £1,000 Argentine 4½ per cent. bonds of 1888, £1,000 Brazilian 4½ per cent. bonds of 1883, £1,000 Buenos Ayres 6 per cent. bonds of 1886, £1,000 Melbourne Harbor Trust 4 per cent. bonds of 1891, £5,000 Quebec City 4 per cent. bonds of 1893, £5,000 Leeds Corporation debenture 3 per cent. stock, £3,000 India 3 per cent. stock, £1,000 Colchester Brewing Company (Limited) 4½ per cent. mortgage debentures, and £1,540 bank stock, the property of Adolph Besson, her husband. Madame Besson was further charged with stealing Chinese 6 per cent. bonds, value £800; a number of certificates for three Aquarium shares, of the value of £900; certificates for French rentes of the value of £4,249; a quantity of furni-

ture, value £1,000; a quantity of plate, value, £400, and jewelry, value £400, the property of her husband. Mr. Horace Avery prosecuted and Madame Besson was defended by Mr. Hawksley (for Mr. C. F. Gill).

M. Besson, the prosecutor, was further examined. He said that when he was pursuing his wife abroad he ascertained that after she had escaped from jail at Lisbon she and her child went to Malaga. She took all her packages with her, and witness returned to London and obtained a warrant for Madame Besson's arrest. In addition to the stolen shares which he had mentioned there were some "Gaulard shares" purchased in 1884—five £10 shares. He never gave authority to Madame Besson to sell any of the securities or to take them away. She never informed him that she had taken any of them away. He had seen his safe, since his reference to it last week, at Messrs. Powell & Powell, Praed street. He had seen an inventory of the furniture stored there, and he recognized by the description some articles of furniture which belonged to him before his marriage. Before he left England at the end of 1893 he placed in a cabinet at 198 Euston road jewelry and personal ornaments. The cabinet was in his bedroom. Among the articles was a gold pencil case which was given to him by the Empress Eugenie. There was also a ring and watch chain ornaments. He had not seen them since the end of 1893. He did not give Madame Besson authority to take them away. The value of the missing plate he could not tell, but it was insured for £4,000. He identified the letter produced, dated July 21, 1895. It was in the handwriting of Madame, and was addressed to Marcias Dalcaras. The letter was as follows:

LONDON, July 21, 1895.

DEAR TONIE—I have just come in from Richmond, where we were yesterday looking out for ideas where to retire to. I am broken up with fatigue and my head is aching. I do not know what to do or what to decide for my organization. * * * I must leave at once for many reasons. One is that No. 1 [Monsieur Besson] must be beginning to hear something. I received letters yesterday from two tradesmen of Paris, who told me that No. 1 went and forbade them to make invoices in my name, and that he was the head proprietor and I was but the manager. He has also sent legal notices to other persons. It is therefore necessary to leave here quickly and to disappear for a little while, so that if he comes the buyers may say, "Madame! We do not know her. Gone away. Sold; and this is our place, &c." Minnie's mamma came to help me and to see furnished houses and unfurnished houses on the river yesterday. We visited house boats, and to-morrow we go to see apartments. I do not know what to decide. Furnished houses are very dear. They can be taken for the month. Flats and apartments can only be hired for seven years, and the unfurnished houses by the year. If I take a house and put my furniture in it, I don't know how we shall leave it if I have to go away. If I take a house boat there will not be enough room. House boats are adorable. The fishing boat is quite bohemian. This evening my head whirls on account of reflecting. I find no solution, and I must go away quickly from here. More, I cannot come and go very easily because I am tired, suffering a little, and becoming a little heavy. Reflect a little, and write me a little. Forego your Saturday's pleasure and put me a letter in the post on Saturday evening. Alone I cannot stop here. I embrace you vigorously. Please excuse a letter dealing with a serious subject. I want advice. Your little wife, "N."

The witness further said that he had seen letters in the hands of the police, addressed to the defendant, in the handwriting of Dalcaras. In those letters the writer spoke of witness as "No. 1."

Mr. Hawksley, on behalf of Mr. Gill, asked that the cross-examination of the prosecutor might be postponed.

Maxime Gorostaza, of Chancery lane, a French advocate, said he had perused the contract dated 1879. The original of the contract was deposited at the French consulate in London. He was acquainted with the French law in reference to community of goods produced by marriage, and the contract provided that the system of community of goods should be adopted between the husband and wife, and should only be limited by subsequent "acquisitions."

Mr. Avery—Is the effect of this contract that the profits of the business of Besson & Co. form part of the community?

Mr. Hawksley objected.

Mr. Horace Smith—Suppose there was a business the entire property of the wife, as in this case, then she marries, and supposes she manages that business without the assistance of her husband, could he still take the profits?

The Witness—That cannot happen according to French law. The wife cannot manage the business without the assent of her husband. Even if it could be so the profits would still go to the community.

Mr. Avery—Can the wife legally dispose of the property of the community or her private property without the concurrence of her husband?

The Witness—In no case can she dispose of the property of the community. She can dispose of personal property if she is allowed to do so by the marriage contract.

Mr. Avery—Under this contract how much could Madame Besson dispose of?

The Witness—Only a sum of £1,000.

The case was adjourned until to-day.—London Daily News, December 14, 1895.

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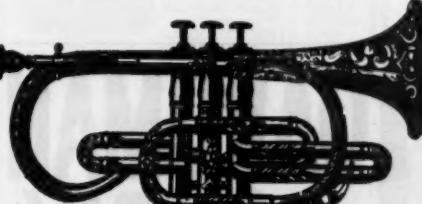
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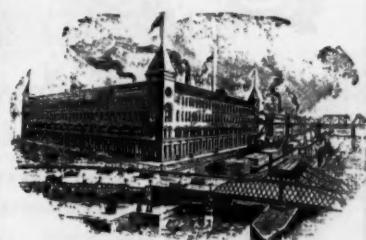
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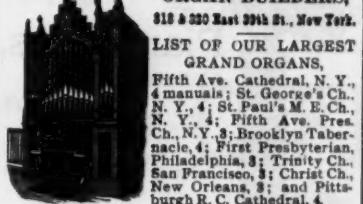
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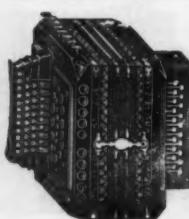
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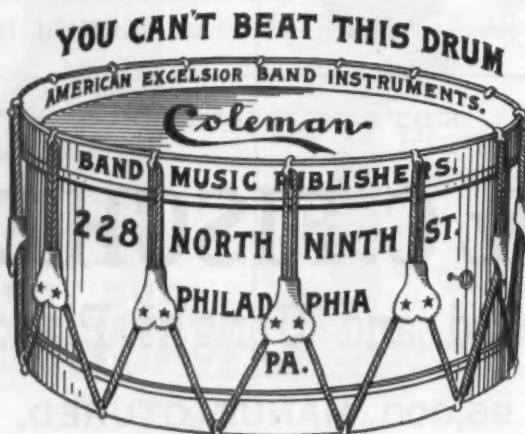
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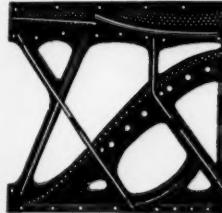
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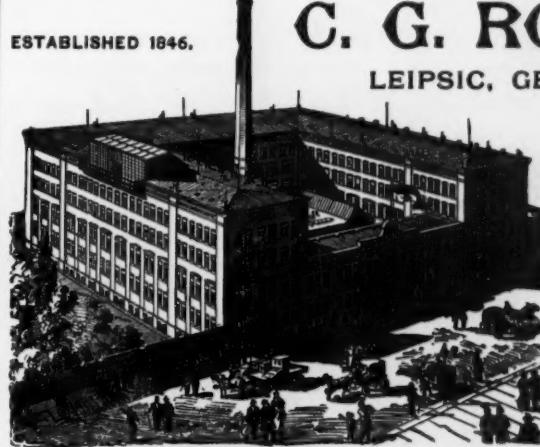
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